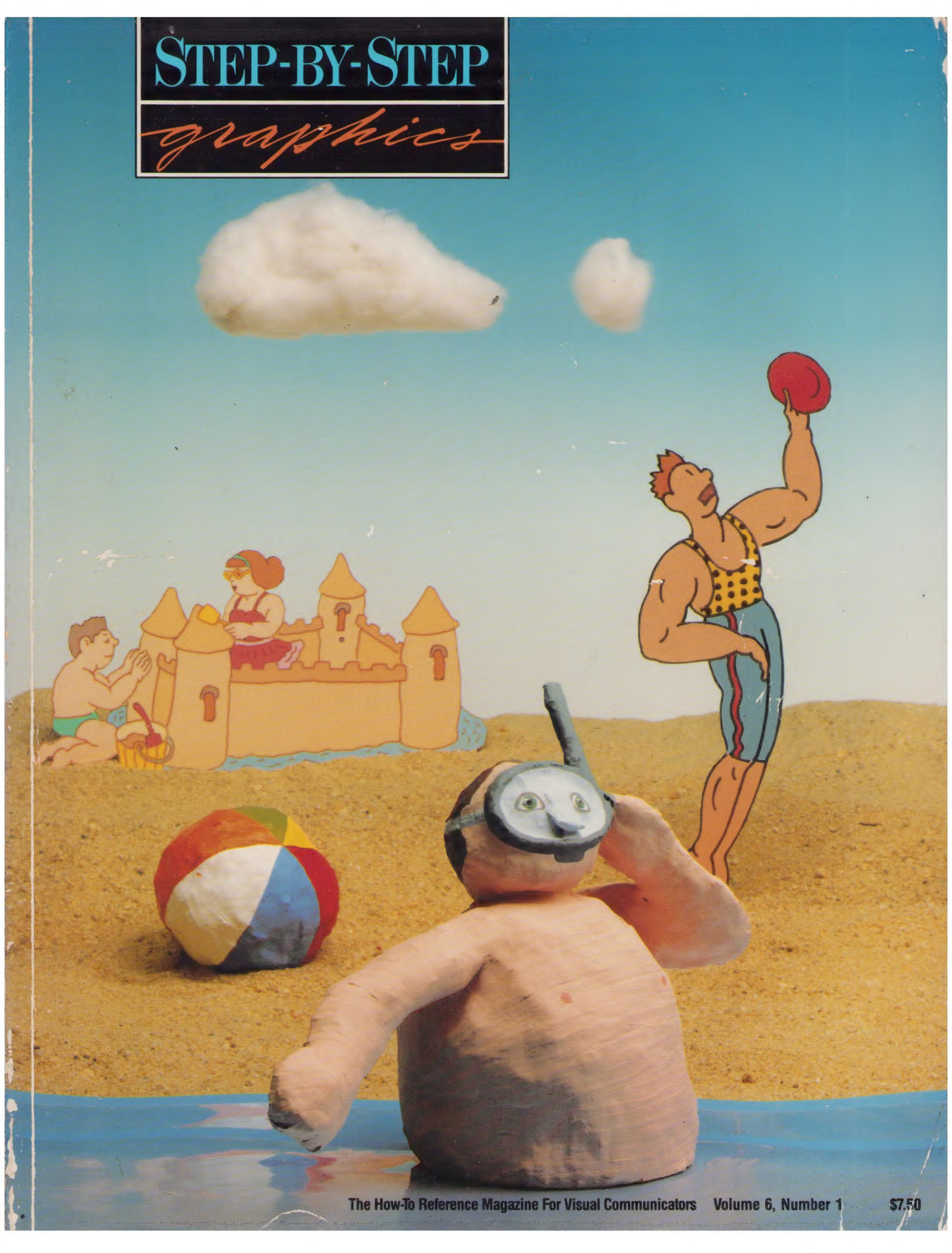
STEP-BY-STEP graphics



The How-To Reference Magazine For Visual Communicators Volume 6, Number 1 $7.50

Other foam boards pale by comparison

This is it. The Big One. The final presentation to Ample, Bucksley & Spender, Incorporated.

Slowly, you approach the easel. You pause dramatically, looking them straight in the eye. Then, with an expert flick of the wrist, you unveil your multi-million dollar proposal.

Very good, except for one little thing. Mr. Bucksley is sound asleep.

Perhaps if you had mounted your proposal on Bienfang® Foam Board, Mr. Bucksley wouldn't be snoring. He'd be writing a check.

Because Bienfang is the one and only foam board that comes in a bouquet of colors. To make every presentation vivid. Memorable. And exciting.

As for thickness, colored foam board comes in 3/16", white foam board in 3/16", 1/8" and, for extra strength, 1/2". And with or without color, Bienfang Foam Board is manufactured to the same standards of quality that make the Bienfang Designer Series the leader in art papers.

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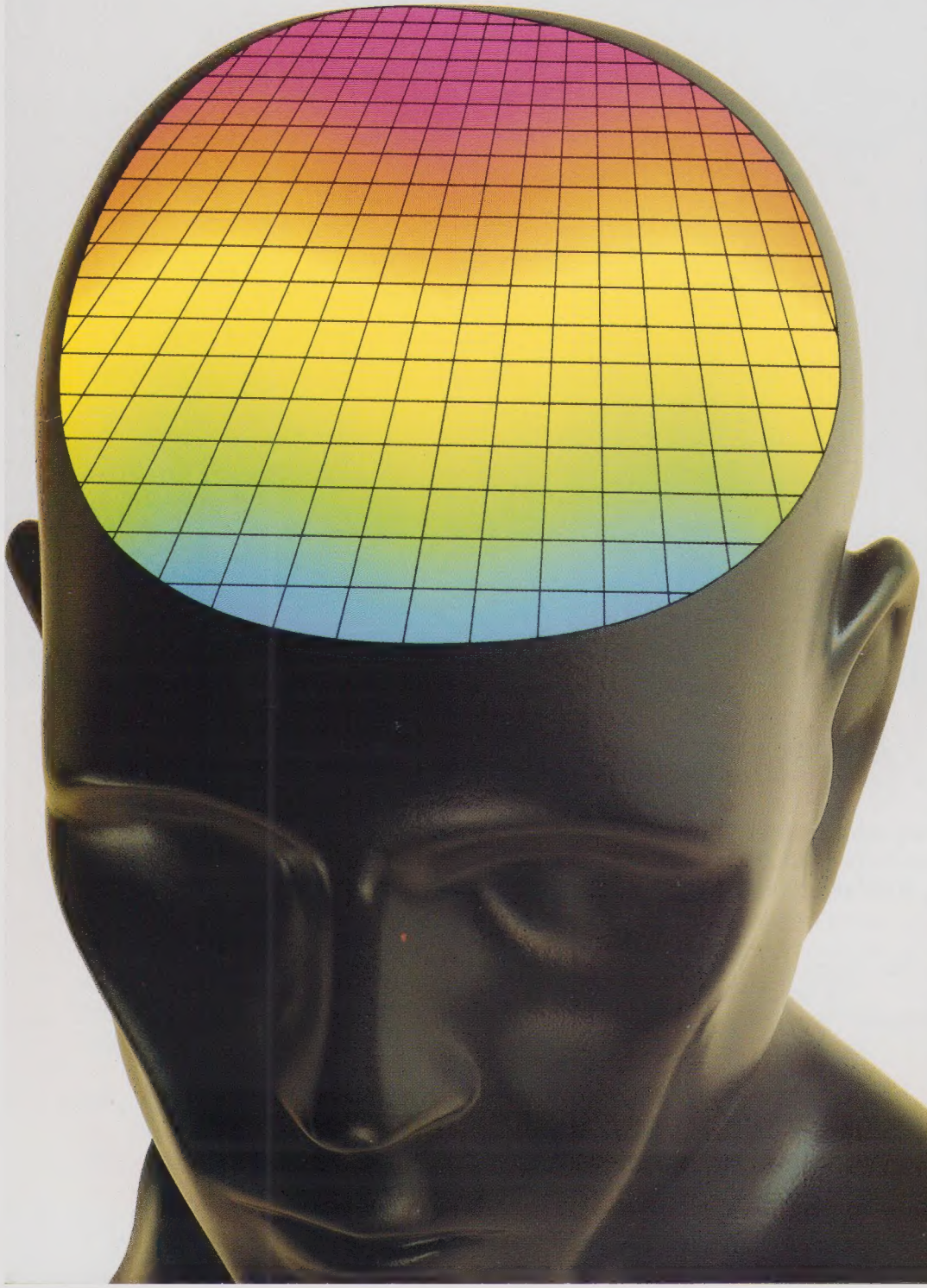

The new Crosfield Designer's Color Chart.

To obtain this original 24″ × 36″ poster displaying over 5,000 colors, write "Crosfield Color Chart" on your letterhead or business card and mail it to "Dept. C" at the address below.

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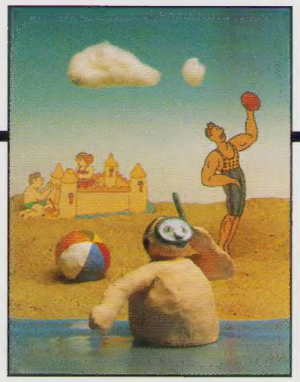
January 1990



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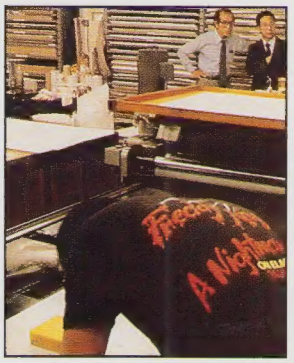

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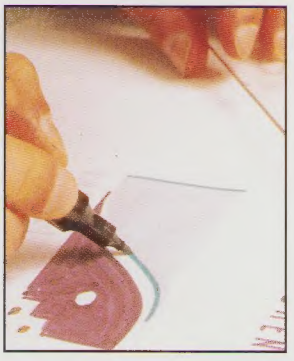

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EDITOR'S NOTE

Attempting to capture the drama of an 18-foot, scrolled logo presentation on an Ann Arbor rooftop. Translating and faxing questions and answers back and forth to Frankfurt, West Germany. Coordinating research, writing and photo shoots in Madrid. These are just a few of the more challenging activities we've been up to these past several months so that in this issue you can learn about and experience a wide range of graphic design problems and solutions. From photo-illustration to posters, logos, magazine design and computer airbrushing, we've compiled what we feel is a truly multi-disciplinary and multi-national issue to herald the new decade.

YOUR INFO HOTLINE

Since the new year signals a time of renewal, I'd like to renew our commitment to helping you make your professional life richer and more rewarding. And to do that we'd like to keep in close contact with you. So in addition to surveying your interests and needs on a regular basis, we would also like to encourage you to call us when you have a question or concern. We're in the information business, and we would like to act as a resource for you as much as we possibly can. So if you'd like more information about a certain project, artist or tool—or would simply like to chat with us about something— please feel free to call our toll free number (800-255-8800) and ask for extension 501. That extension will connect you directly with our managing editor, Catharine Fishel, who says getting to know readers one-on-one is very satisfying: "And being able to answer our readers' questions personally is a fun way of extending our main purpose—to help them get their work done better and faster."

DESKTOP DESIGN SURVEY

This just in from our survey of desktop designers who subscribe to our sister publication, the *Step-By-Step Electronic Design* newsletter. (We received more than 1,000 surveys, by the way, which translates to a very healthy 15 percent return rate!)

MAC VS PC USE Results showed a five to one ratio of Mac users to PC users.

HOTTEST SOFTWARE Graphic designers listed the following as the top ten in current use (in this order): PageMaker, Word, Illustrator, FreeHand, QuarkXpress, SuperPaint, Excel, Hypercard, ImageStudio, and MacWrite.

WISH LIST The top ten programs electronic designers say they want to start using sometime this year (in this order): Digital Darkroom, Fontographer, FreeHand, ImageStudio, Quark, LetraStudio, PixelPaint, Illustrator, Corel Draw and, once again, PageMaker.

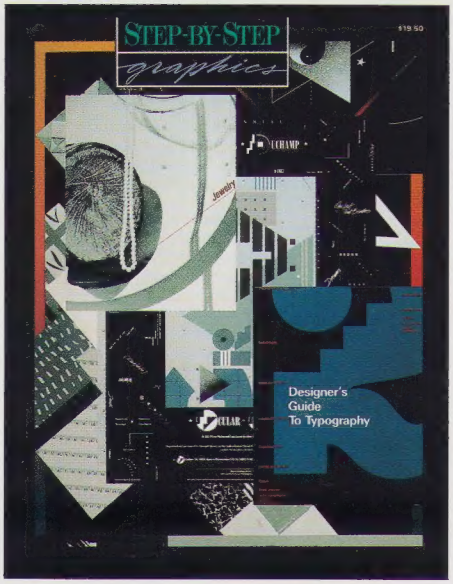
ILLUSTRATOR & FREEHAND REIGN As you may have expected, Illustrator and FreeHand were clearly the leaders, with MacDraw, SuperPaint, Corel Draw, MicroGrafx Designer, Cricket Draw and MacPaint lagging behind (in that order).

STAY TUNED These were just highlights, and we'll be analyzing more of these stats in future issues. For now, Happy New Year!

Nancy Aldrich-Ruenzel

Nancy Aldrich-Ruenzel
Editorial Director

P.S. Just a reminder . . . the new year also ushers in the arrival of our very special, extra-large "Designer's Guide" issue—and this year it's an entire issue devoted to typography! We know it's a hot topic for you, because on our last readership survey you voted it in the top two subject areas overall. Like our last three annuals, we're extremely proud of this one, which has been almost a year in the making . . . and, typographically speaking, features the very best designers, educators, authors and aficionados! (For more information, turn to page 22.)



We asked 6 great photographers

WHAT'S NEW?

"What's new?"

We recently asked this question of six contemporary photographers who are hotter than blackened redfish.

And we didn't mean "How's the new Hasselblad?" either.

No, we had bigger things in mind. "What's now?" "What's next?" "What's on photography's dance card for the next few years?"

That kind of new.

But first we laid some ground rules.

No *interesting* responses. No hand-tinted episodes of *Father Knows Best*. No fax transmissions of someone's shoe.

Instead we insisted that their answers test the mettle of a certain Number One fine paper. Not coincidentally, it's the same fine paper you're currently getting your fingerprints all over—Celesta® by Westvaco.

These six photographers put Celesta to the test. Now, just to confuse things, we're putting *you* to the test.

You'll notice we've slyly omitted the photographers' *names* until the back page. Study the styles. Read the hints. Pore over the photographs with a fine-toothed loupe. Then, guess the photographers.

And finally, good luck.

With what's new.

Front cover: Only this Swiss photographer could create something so cheeky and intellectual at the same time.
Four-color process

Facing page: This young Dutch import mixes mythology and contemporary culture in his multilayered still lifes.
Four-color process

CELESTA

Does his height give him his unique perspective in portrait photography or is it his trademark hat?

Four-color black and white photograph with spot dull varnish over white paper

His choice of subject matter reveals his character. It is humble, irreverent and humorous.

Four-color process

By objectifying the subject, this photographer creates personal and moving images.

Duotone made from black ink and gold metallic ink with spot gloss varnish

He discovered photography when his college fraternity needed someone to take pictures.

Four-color process

Chris Callis: "Dancers"

"You have to work on something over and over, trying to get better and better at it. Exploring it, developing it, perfecting it and then moving on to a new dimension of it. It's not a static process."

Raymond Meier. Hans Neleman. Gregory Heisler. Charles Purvis. Chris Callis. Sheila Metzner. A veritable who's who of what's new.

On a quotidian basis, these six photographers stare down the throat of photography's future. And don't turn back.

In these eight pages, created expressly for Celesta, they've probed new interpretations of shadows. Pushed the envelope of color. In black and white, they've explored new ways of looking at black and white. They've pushed the clock ahead with new techniques and new exposures. They've taken the photographic pulse of tomorrow.

Now that we know what's new, what's next?

We'll get back to you.

Raymond Meier: "Face"

"A lot of pictures I do are somehow very uncomfortable. Even I have to get used to them. Sometimes you must allow yourself to lose your mind. It's better than always being on the safe side."

Charles Purvis: "From the Garden"

"Photography is a young medium. There remain tremendous opportunities for exploration. Mine have concentrated on the concepts of the film as object, the camera as interpreter and the subject as instructor."

Gregory Heisler: "Cowboys"

"The great thing about photography is that it's universally understood. So there's no need for me to be obscure."

Sheila Metzner: "Torso"

"The Italian word for room is camera. I look into the camera: this is what I see. This is what inhabits the room."

Hans Neleman: "Radiator with Flowers and Shells"

"I think of my work as visual poetry using the 8x10 frame as a canvas. Lately I've been involved with themes of juxtaposition, ambiguity and the beauty of decay."

This insert is printed on Celesta® Litho Gloss (100 lb. text).

Celesta is only available directly from Westvaco. Call 800-CELESTA for overnight delivery of customized dummies, white and printed samples. And ask your printer why Celesta stands out among all the Number One grade papers.

Westvaco

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CELESTA

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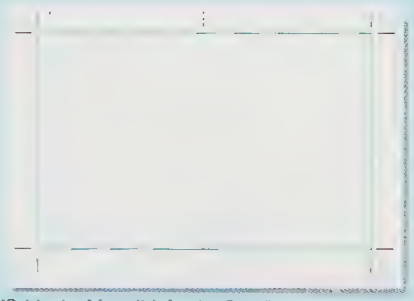
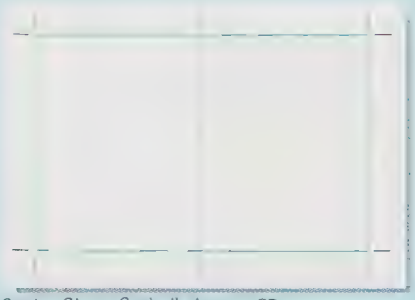
15 min. Ray Frascino, Designer

15.30 min. Tom Ong, Intern

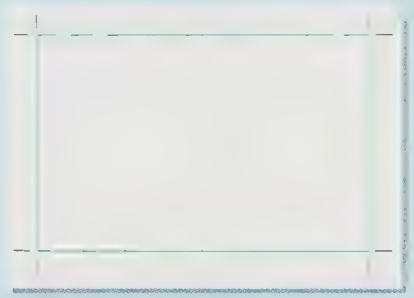


12.14 min. Meredith Levin, Sr. AD

12.12 min. Steve Martino, Jr. AD

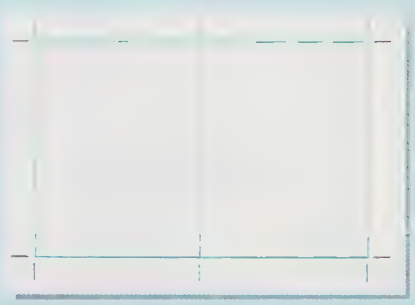


9 min. Ginny Corbeil, Assoc. CD

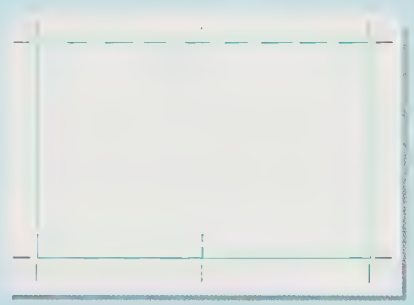


11.1 min. Mike Bradley, Prod. Coord.

9.48 min. Kathy Smith, Mech. Artist

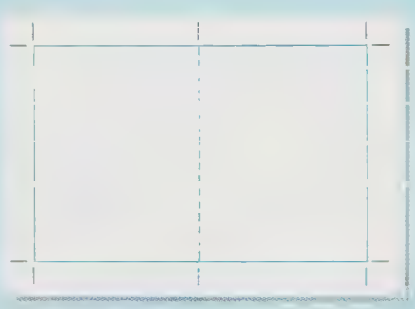


10 min. Carolyn Holloway, CD

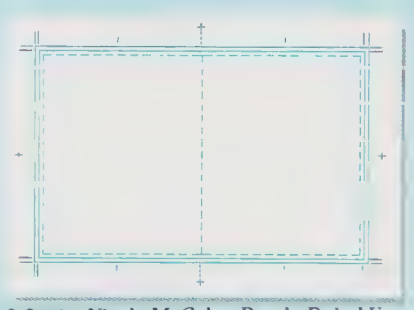


10.26 min. Ross Attix, Prod. Asst.

12.13 min. Michael Ward, AD



13.25 min. Alan Kline, Jr. AD



0.0 min. Nicole McCabe, Ready-Ruled User

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We're giving you an extra 10 to 15 minutes. Free. With every mechanical. Because we've measured, cut and ruled the boards for you. Bienfang's® Ready-Ruled™ mechanical board eliminates all the tedious, time consuming steps. And that saves you 10 to 15 minutes per board.

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For a free sample, call 1-800-233-9872

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First QMS gave you PostScript printing in color.

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The QMS ColorScript™ 100. The world's first color PostScript printer. Now more affordable.

When the QMS ColorScript 100 was introduced, it gave desktop publishers, graphic artists and designers what they had been waiting for—color printing for Adobe PostScript® applications. Now, Pantone, Inc. has certified that our printer is PANTONE®* Color Capable.

QMS and Pantone developed process color combinations for the ColorScript 100 which very closely simulate all colors in the PANTONE MATCHING SYSTEM 747XR, except for metallics and fluorescents. So the color you want is the color you get.

Even commercial printing proofs and in-house color separations can be produced with your QMS ColorScript 100. For both

*Pantone, Inc.'s check-standard trademark for color reproduction and color reproduction materials. Process color reproduction may not match PANTONE-identified solid color standards. Refer to current PANTONE

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flat and four-color process printing. For a fraction of the time and cost of conventional methods.

The printer has the advantage of a 68020-based Atlas controller running at 16 MHz, so you can see your results faster. You can print an 8½"x11" page in just under one minute. An 11"x17" page in just under two. And the quality is excellent. The ColorScript 100 uses a thermal transfer process that produces true 300x300-dot-per-inch resolution.

New Model 20—more affordable and upgradable

The original ColorScript 100 is the Model 30, with 8 megabytes of memory, a 20-MB hard disk built in, and the ability to print up to 11"x17" pages.

The new QMS ColorScript 100 Model 20 is more affordable. It has 4 MB of memory and the ability to handle letter-size (8½"x11")/A4-size paper. It provides the same high-quality output as the Model 30, and can be fully upgraded to a Model 30 when your needs expand.

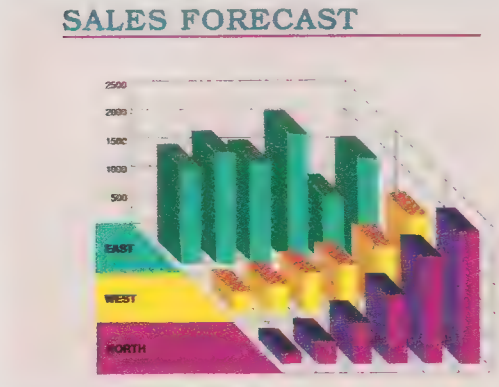
Compatibility is built in

Both models of the ColorScript 100 connect with Macintosh®, IBM®, Compaq® and other compatible PC's, along with minicomputers, workstations and mainframes. So your whole network can output in beautiful, accurate color. Using any of dozens of color-compatible applications.

The ColorScript 100 is yet another solution from QMS. Solutions that have made us a leader in imaging technology.

For more information on the QMS ColorScript 100, including a list of compatible software and information on financing, call 1-800-631-2692, ext. 2431

Pictured are just some of the ways designers are using the QMS ColorScript 100. The creative director at one design firm notes: "We're doing comps that used to take hours in minutes. The quality is fantastic." A computer design system manager in the Midwest says: "Our clients are getting more options, in less time, at lower costs."



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Whether you're on your way or already there, you're probably always looking for ways to give your work a boost.

There's one change that will make an immediate difference. Just step up to a Design NSM® presentation case or portfolio.

Look at it this way. Your case is an extension of your work. It's the frame, if you will. Show up with an ordinary book and their opinions drop a notch. Instantly.

But put your work in a Design NSM case and you're showing the world that your work deserves the best. There's something in the clean lines. The scrupulous attention to detail.

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Of course, to get somewhere you've also got to concentrate on what goes inside your book. That's why Design also makes a complete line of exceptional art products.

They're the first and only creative tools actually made to work together. With everything you need in one complete, compatible system. That's the Art of Design.

You can mix products you'd never dare mix before. Start a new Design® Art Marker and match the old one. Perfectly.

Try out the entire Design line for yourself. Just think what you'll have to show for it.

the Art of DESIGN®

FaberCastell®

Circle 7 on Information Card

CAREER TIPS

Helpful hints covering a variety of practical professional development issues.

SEIZING OPPORTUNITY IN CHANGE

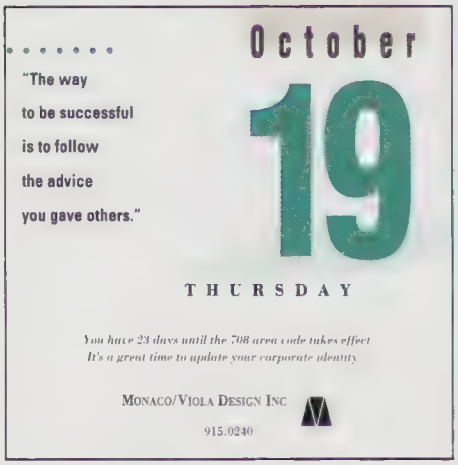
Can a seemingly simple fact of modern life—like a forced change of telephone area code—be a means of attracting new design business? A resounding "yes," if you are aggressive enough to capitalize on the potential, says Mark Monaco, one of the principals of the Chicago-based design firm Monaco/Viola.

That is just what the firm did when they learned that, on November 11, 1989, the area code for the suburbs surrounding Chicago would be changed from 312 to 708. Recognizing the opportunity, the designers created a three-part direct mail campaign aimed at medium-sized manufacturing businesses, a market most designers ignore. Launched in mid-August, 1989, the campaign was sent to chief executives or those responsible for purchasing print services at 500 businesses in the areas affected by the change.

The first mailer contained 21 peel-off orange stickers with the numbers "708" inserted into a two-color promotion. The copy warned readers that when the change in area code took effect, they should not have to resort to the stickers. Instead, they should turn the need to reprint business stationery and other materials into an opportunity to freshen their corporate signature.

The second mailer, distributed three weeks later, was a 60-day "procrastinator's calendar," full of quotations and sayings, humorously reminding readers that November 11 was approaching quickly and it was time to act on updating their corporate identity.

The final presentation, mailed several weeks later, included the design firm's brochure and cover letter with the more direct message: "It makes good business sense to update your corporate image as long as you are investing in reprinting your company's graphic materials."



Seizing Opportunity In their effort to attract new clients, Monaco/Viola Design, Inc. created a three-part direct mail campaign reminding recipients that their area code would change soon and they could use the opportunity to redesign their logo and/or stationery. Shown here is a calendar reminding the client not to procrastinate.

The last phase of the promotion, which had just gotten underway at the time of this writing, included follow-up phone calls, which the designers considered "the most important phase."

While the firm has spent $6,500 so far, it expects those costs to increase to $10,000. But the designers predict a return on the investment as early as 1990. "I see this as paying off in two ways," adds Monaco. "These manufacturers may not go with the initial direction of a corporate update or revise, but I think they will go with the opportunity to do other collateral business. Once they get to know us, we expect them to take this to the second phase, a full corporate identity. We view this as a long-range investment, an opportunity. People affected may not have liked this area code change, but they were forced to deal with it. We thought it would be a great motivator and a perfect time to promote ourselves."

HIGH-TECH SELF PROMOTION

One of the goals of a design studio's self promotion is to produce more business. The focus of these kinds of campaigns is past accomplishments and lists of services, with the visual emphasis usually weighted toward the best work produced during a given period. While the Wyckoff, N.J.-based design firm, Camarés Communications, Inc. had this goal in mind when creating a recent self-promotion campaign, it took a decidedly different route.

Using the marketing tools it had honed for its past clients, the firm launched a national campaign based on a safari theme. Calling itself "high-tech marketing outfitters," Camarés produced a 16-page brochure and an attention-getting map that graphically and humorously shows the perils and potentials involved in selling high tech products and services. The graphics and literature explains how the firm's services—design, advertising, public relations and sales promotion—could help clients on their jungle trek.

The concept was introduced at a local trade show; the firm then followed up by sending promotional packages to 400 high tech firms and 100 technical publications. Although expensive in terms of dollars and manpower—the firm spent $14,000 and utilized countless man hours—it has resulted in an impressive return, according to Camarés President Deb Di Gregorio. To date, the firm has signed on eight new clients for which they will produce a variety of services including brochures, a newsletter and a company magazine.

The firm credits the success of the campaign to a pun-filled map of a fictitious world of technology (shown here). The map was so popular it was even reprinted as a poster. In all, 3,500 brochures and 5,000 maps were printed. Says Di Gregorio of the self promotion, "We designed and launched our own campaign because we wanted to stand out in a crowded marketplace inhabited by agencies content with boring computer graphics and confusing, often indecipherable text. Because we've too often been on the reader's side as users and purchasers of high technology ourselves, we decided to lace our self-

High-Tech Marketing Camarés Communications, Inc. produced this inventive, pun-filled map of a fictitious world of technology as part of its self-promotion campaign. It was so popular, the firm reprinted it as a poster.

description with compelling humor. Delightfully, the package has become a magnet, pulling readers into our mythical world and finally into our conference rooms."

PINNING IT ON

In designing a full scale client promotion with all the trimmings—posters, billboards, brochures, ads and so on—you may have neglected one simple item that is effective yet personal: a pin. This wearable promotional tool was used independently by both a Toronto and a Minneapolis design firm with equally effective results.

In Minneapolis, when Little & Co. designed the promotional graphics for the 50th anniversary of the Minneapolis Aquatennial campaign, the city's summer festival, the firm also created three pins, one from injection molded plastic, a smaller cloisonne pin in metal and enamel and one in 14k gold, according to Monica Little, principal of the firm.

The pins were used as a fund-raising tool—the plastic pins sold for $3, the cloisonné metal pins for $10. The unit price for the 50,000 plastic pins was 22 cents. Cost for the 2,750 cloisonné pins was $1.66 each. Only 50 14k gold pins were produced; they sold for $500 each. Those who bought pins gained entrance to festival events. Produced along with billboards, ads for buses, brochures and other graphics, the pins were an inexpensive way to involve the public on a personal level.

Studio Innova of Toronto has used lapel pins on three different occasions. One was used as a memento of a tri-city lecture series given by three prominent international architects. Used as a giveaway, it not only promoted the event, it was eagerly collected by participants. Costs to produce this pin—a metal pin with an enamel surface—was approximately $3.25 (Canadian) each. Three thousand pins were made. A lapel pin this firm designed for General Motors of Canada in honor of the 1988 economic summit held in Toronto has even become somewhat of a collector's item. The firm also created a pin as part of a promotion for a local radio show.

ADS OR A BROCHURE?

If you had $5,000 to spend on a self-promotion campaign, would you buy a page in one of the annuals or do a self-promotion mailer?

For Indianapolis-based illustrator Andrea Eberbach, there was absolutely no question that it would be a brochure mailer. "For two years, I have done postcards, and prior to that I bought pages in annuals like the Creative Black Book. But to advertise in the annuals is expensive and I don't think it worked as well as the self-promotional pieces I have done. I think that sensory overload is a great distraction in these kinds of books. Once in a while something might pop, but there is so much work that you can't distinguish individual efforts. The self-promotion pieces are more effective because you can capture someone's attention for a while."

When making a decision about the kind of promotion to do in 1989, she was encouraged to do a brochure by colleague David Lesh, who finds this an effective tool. All of the visuals in the brochure were illustrations done for clients, except for the cover which reflects the theme of the brochure—intimacy. (Several clients even provided separations.) Eberbach wrote the copy herself. "It is not the best writing in the world, but, like my illustration, it is a further extension of myself, and I wanted the copy to reflect that."

Eberbach printed 2,000 of the 12-page brochures. The $5,000 price tag does not include mailing costs. The brochure was designed by Celeste Conover and printed by Design Printing. "Because of the brochure, I am doing work for Coca-Cola, for an agency in Cleveland and from Philadelphia. It will definitely pay for itself," she emphasizes. ■

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Atlanta — Zellerbach — 404-953-9400
Columbus — Sloan Paper Co. — 404-561-8170

HAWAII
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IDAHO
Boise — Western Paper Co. — 208-377-2023
Boise — Zellerbach — 208-375-1722

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Champaign — Crescent Paper Co. — 217-352-1602
Chicago — Bradner Smith & Co. — 312-454-1852
Chicago — Hobart/McIntosh Paper Co. — 312-981-7300
Chicago — La Salle Messinger Paper Co. — 312-345-8500
Chicago — Leslie Paper/Chicago Division — 312-635-0800
Chicago — Midland Paper Co. — 312-583-0717
Chicago — Whitaker-Carpenter-Marquette — 312-595-3300
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Des Moines — Midwestern Paper Co. — 515-265-1631
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Sioux City — Midwestern Paper Co. — 712-255-5088

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Westbrook — Lindenmeyr Munroe — 207-856-6776

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Hagerstown — Antietam Paper Co., Inc. — 301-739-0600
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Landover — Zellerbach — 301-341-1400

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Lansing — Copco Papers, Inc., Dudley Paper Div. — 517-372-7000
Saginaw — Copco Papers, Inc., Dudley Paper Div. — 517-755-7716

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Minneapolis — Leslie Paper — 612-781-6611
Minneapolis — Nationwide Papers — 612-331-6180

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Jackson — Sloan Paper Co. — 601-362-9601
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Ft. Worth — Olmsted-Kirk Paper Co. — 817-625-5201
Houston — Bosworth Papers, Inc. — 713-683-8888
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Houston — Palmer Paper Co. — 713-683-0200
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Tacoma — Standard Paper Co. — 206-922-8792
Walla Walla — Zellerbach — 509-525-6750

WEST VIRGINIA
Charleston — Copco Papers, Inc. — 304-346-0727
Fairmont — Alling and Cory — 304-363-6500
Wheeling — Alling and Cory — 614-676-8643

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SEPARATION PROBLEMS

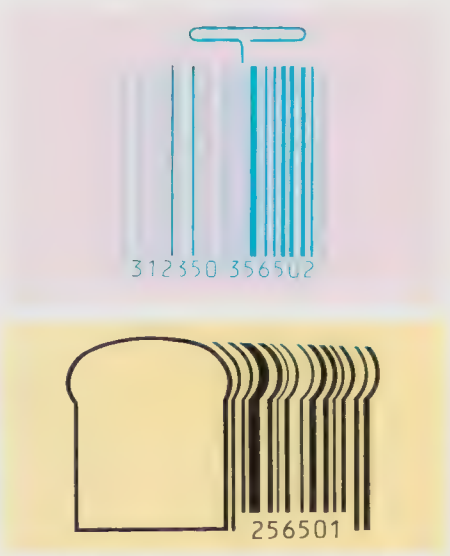
Problem The historical publications I design usually require a good deal of archival artwork, and that means I must request materials from many different sources. However, when I send the color art to be separated, I get back proofs in which the color shifts wildly, and I have even worse luck when I try to gang shots to save money. Does everyone have this kind of trouble?

Solution Your problem probably lies in the type of materials you are working with, according to Jill Schwartz, sales manager at Screaming Color, Inc., a color separation and prepress prep house in Itasca, Ill. Different brands of films and different kinds of reflective surfaces are not seen in the same way by a scanner. For example, 35mm Kodachrome film has a very smooth grain and tends to have a reddish cast which has to be compensated for on the scanner, while 35mm Ektachrome film tends to be more grainy when separated. The two films also have dissimilar dye layers. The textured surfaces of a color photograph can cause focus and moiré problems. Artwork that carries a raised surface (such as an oil painting) can also cause focus problems. Occasionally, when faced with a raised surface or a non-wrappable work, the separator will shoot the piece into a transparency first. When this is necessary, the second generation transparency may pick up more red (particularly in yellow areas), whites begin to carry tone and some colors become more saturated.

For more on coordinating dissimilar materials at the separation stage, contact Screaming Color, Inc. (708-250-9500) for their booklet, "Hands-On Technology."

WORKING WITH BAR CODES

Problem I'm so discouraged by having to place stark black-and-white bar codes on every "for sale" item I design. I know some designers have experimented with working codes into illustrations or with using color. How much latitude does a designer have when playing with bar codes?



Tharp Did This Rick Tharp of Tharp Did It has had a lot of fun and success with manipulating UPC codes. Several of his experimental designs are shown here.

Solution You have a lot more leeway than you might have thought, according to George Wright, Sr., president of Product Identification and Processing Systems, Inc. of New York City, a firm which provides bar codes on film (called symbol film masters) and supplementary information to many major market publications as well as to retail product manufacturers. Of the four process colors, blue and black may be used to print the symbols. Red and yellow are seen as white by the scanners used to read bar codes, so they may be used as backgrounds for the codes, even when at 100 percent value. (With such heavy coverage, however, watch out for ink trapping problems.) Occasionally, a very slight percentage of blue or black can be used as part of a background, but Wright cautions that even five percent can be dangerous, possibly jeopardizing the readability (or scanability) of the code. "Black and blue dots are to the scanner as static is to the ear. Too much and you can't hear the music," he explains. Consequently, although some match colors may be suitable for printing either the bar code or the background, each must be evaluated by an experienced printer or by a firm like PIPS, Inc. for its percentage content of blue and black.

Working a code into an illustration is possible (some experimental designs by Rick Tharp of Tharp Did It in Los Gatos, Calif., are shown on this page), but Wright notes that over 50 percent of the examples he runs across are failures. Wright says they fail for a number of reasons. First, a code cannot be reversed out of any color. It should not be reduced or enlarged from the size originally provided. It cannot be dropped directly onto a preexisting background without the benefit of a window. (In addition, it should not get any closer than 3/32nds of an inch from the left and right edges of its window.) The film cannot be used to shoot a positive that would subsequently be pasted onto a layout; the tolerances for the widths of the lines in a code are too tight. (Some tolerance is allowed by symbol specs, but using up your leeway in the darkroom will leave nothing for ink gain or loss on press.) Finally, just because you see a "design-y" code on another printed package or publication, don't assume it is scannable. Wright says his firm conducts a healthy business printing code-bearing stickers for companies who must paste over errant codes on printed products.

PIPS and other similar firms supply codes on film for many different kinds of products. Some UPCs are printed on publications, some on packaging and still others on the products themselves. As a result, printing processes differ. Wright says his firm must know what the UPC will be printed on before it can make the proper kind and size of film. The porosity and nature of your substrate (a polybag vs. corrugated cardboard or newsprint, for example), the viscosity of the ink and the printing process are all important factors to consider before a code can be successfully printed. Wright advises that a designer's first step when dealing with a UPC is to contact a knowledgeable printer who can put him or her in touch with his or a similar firm. In addition, the Uniform Code Council of Dayton, Ohio, the administrator of UPCs, (513-435-3870) can supply guidelines for usage. ■

If you would like help solving your visual communications problem, send your questions to "Solutions," Step-By-Step Graphics, *6000 N. Forest Park Drive, Peoria, IL 61614-3592.*

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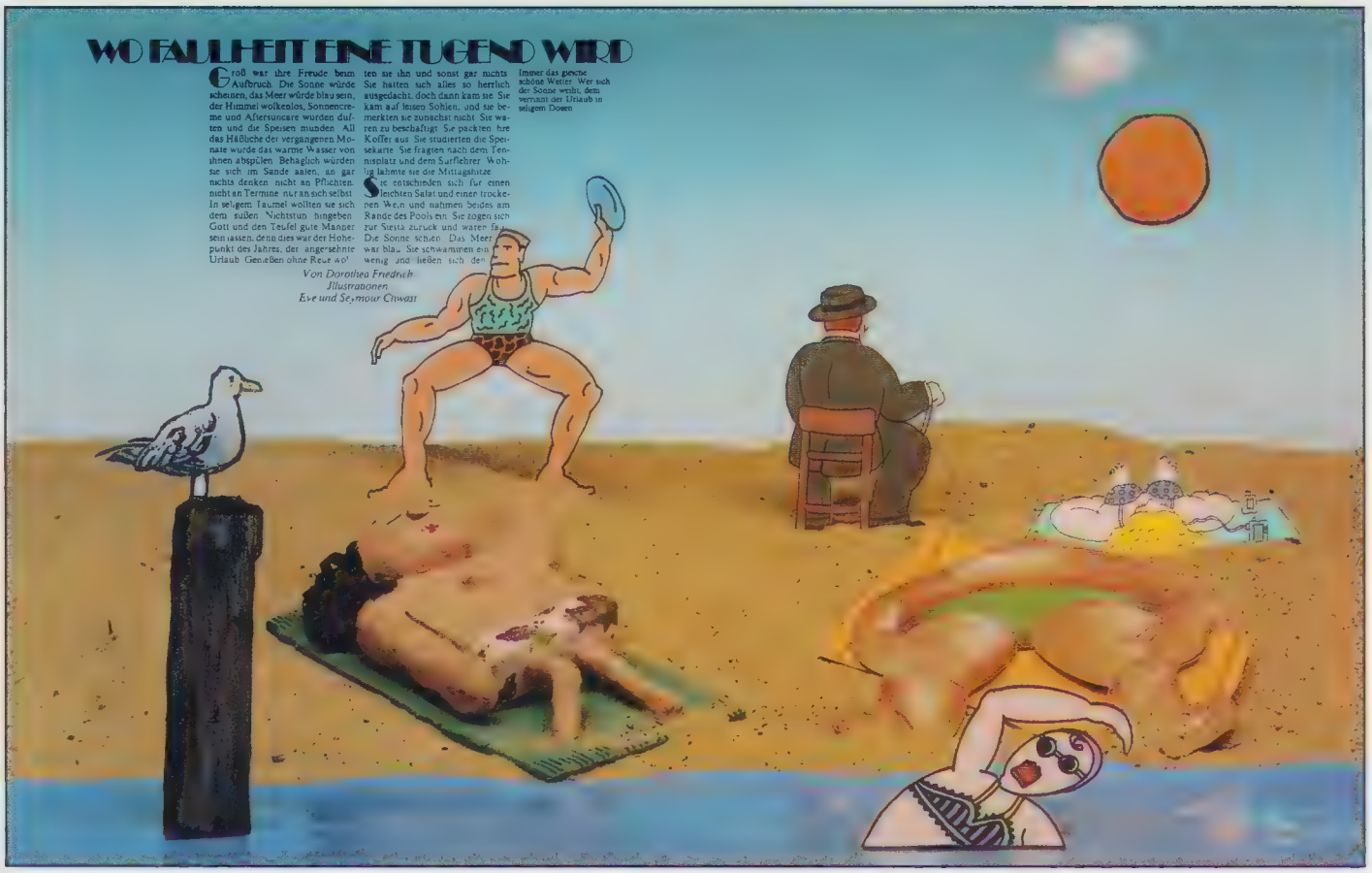
WO FAULHEIT EINE TUGEND WIRD

Groß war ihre Freude beim Aufbruch. Die Sonne würde scheinen, das Meer würde blau sein, der Himmel wolkenlos, Sonnencreme und Aftersuncare würden duften und die Speisen munden. All das Häßliche der vergangenen Monate wurde das warme Wasser von ihnen abspülen. Behaglich würden sie sich im Sande aalen, an gar nichts denken, nicht an Pflichten, nicht an Termine, nur an sich selbst. In seligem Taumel wollten sie sich dem süßen Nichtstun hingeben. Gott und den Teufel gute Manner sein lassen, denn dies war der Hohepunkt des Jahres, der angersehnte Urlaub. Genießen ohne Reue ab!

Von Dorothea Friedrich
Illustrationen
Eve und Seymour Chwast

Sie entschieden sich für einen leichten Salat und einer trockenen Wein und nahmen beides am Rande des Pools ein. Sie zogen sich zur Siesta zurück und waren fa. Die Sonne schien. Das Meer war blau. Sie schwammen ein wenig und ließen sich den

Immer das gleiche schöne Wetter. Wer sich der Sonne weiht, dem vertraht der Urlaub in seligem Dosen



Weg in einheimische Lokale wiesen. Bei ihrer Rückkehr fanden sie ein Betthupferl auf ihrem Kopfkissen, das sie gerührt verzehrten. Am zweiten Tag sah man sie auf dem Tennisplatz. Sie lachten herzlich über die Späße des Trainers. Sie aßen Salat und Wein schmeckten Gottlich erholt schwangen sie sich nach der Mittagsruhe aufs schwankende Surfbrett. Das Meer war blau. Die Sonne schien. Ein hinder Wind wehte. Der Himmel war wolkenlos.

Am Abend schlenderten sie beglückt zum nächsten einheimischen Lokal und aßen dort so zufrieden wie im ersten. Die Grandezza des Kellners amüsierte sie. Wieder lag ein Betthupferl auf dem Kopfkissen. Gesicht und Brust juckten ein wenig.

Sie erwachten. Schien die Sonne? Die Sonne schien. Mit leiser Ungeduld traten sie auf den Balkon hinaus. Das Meer war blau. Der Him-

Immer der gleiche schöne Strand. Wer fit bleiben will, nimmt das Surfbrett statt des Klappstuhls unter den Arm.

Assemblage: A Chwast Collaboration

Seymour Chwast collaborates with his daughter Eve on a mixed media assemblage project, shot as illustrations for a West German magazine.

By **Susan Davis**

"Generally, two artists are better than one," observes illustrator and designer Seymour Chwast about a recent collaboration with daughter Eve.

Collaboration, in fact, was the secret behind the three amusing mixed media seaside scenes assembled by the Chwasts, which appeared in the September 1, 1989, issue of *Frankfurter Allgemeine Magazin*, the (Friday) supplement of the newspaper known around the world as the *FAZ*. Indeed, all phases of the work relied on collaboration: between the magazine and the artists, between the artists themselves, and between the artists and photographer who shot the final illustrations.

THE PROCESS

Seymour Chwast and *FAZ* magazine art director Hans-Georg Posposchil have enormous respect for each other's design sense and style. "He gives me assignments for specific pieces," says Chwast. "Or if he likes an idea I propose, then I go ahead and do it." Based on an association with the *FAZ* magazine that has evolved over the past 10 years, Chwast now does between 25 and 30 illustrations and cover designs a year for the magazine, which, Chwast says, "is the most beautifully designed magazine in the world."

Eve Chwast agrees: "The *FAZ* people are so wonderful. They allow us to pick the subject we want, select the medium we are going to work in, and take as much time as we want. You cannot complain about that." Eve, whose woodcuts appear regularly in the *The New York Times*, is more accustomed to executing assigned subjects with tight deadlines.

What accounts, in part for the rapport between artist and art director is shared working experience. In the early 1980s, Posposchil worked in the Pushpin offices for several months at the request of Willy Fleckhaus, Posposchil's mentor and then art director of the *FAZ*. So when Fleckhaus died unexpectedly and Posposchil took over, establishing a mutually agreeable relationship came easily.

Another factor is that when the *FAZ* magazine team comes to New York, they often confer with Chwast. In their meetings, Editor-in-Chief Thomas Schroeder often makes suggestions about possible themes or topics for artwork based on stories he has assigned. Everyone throws ideas around freely until they are refined to everyone's satisfaction.

A Family United Two-dimensional figures, created by father Seymour Chwast, and three-dimensional figures, created by daughter Eve Chwast, share a day at the beach in this series of illustrations shot for the West German *Frankfurter Allgemeine Magazin*. To accommodate his layouts, Art Director Hans-Georg Posposchil flopped the photos for spreads one (upper left) and three (lower right).

Says Posposchil: "Week after week it is a game that readers, editors and artists play together. As art director I try to carefully direct the action in the right graphic direction. From the very beginning of this project, Seymour Chwast was one of the partners in this process. [We] speak the same language. When he suggests a story I know that it will fit our concept. This working relationship with Seymour is ideal, and represents a basic principle of the *FAZ* magazine's philosophy: to find just the right partners."

Neither Seymour nor Eve claim credit for conceiving of the beach scene collaboration, which is their second for *FAZ*. "Whoever's idea it was, I wanted to do one," he says, "where three-dimensional objects would coexist with cut two-dimensional drawings in totally incongruous styles. Eve's papier-mâché figures work very well with my drawings."

She adds with a vivacious smile, "We go out to lunch a lot—we like to eat—and we talk about things we can do together for *FAZ*. As I remember, we decided to get a couple of ideas going first, to work on a few figures at a time, so we would not have to commit ourselves to everything at once. We did not want to get bored or overwhelmed."

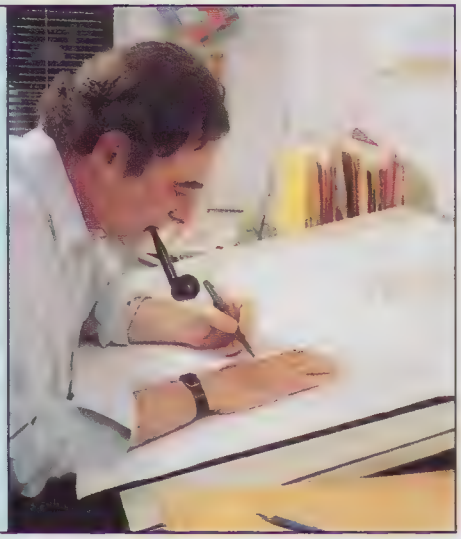
Once the two started working on some of the figures for the beach scenes, Ilse Lebrecht, Pushpin's director of marketing, contacted still life photographer Peter Bittner to take the illustrations for *FAZ*. Bittner, a commercial photographer whose studio is located conveniently near Chwast's Grammercy Park offices, was excited and challenged by the project. "Though photography was an integral part of the process," notes Bittner, "I knew I had to make it transparent. And because it was a mixed media project, I also had to make it theater."

Creating the whimsical beach scenes involved a series of stages. First, Seymour and Eve worked separately.

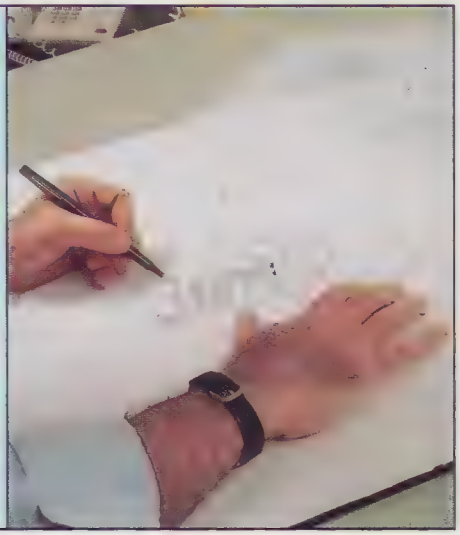
CREATING THE 2-D ARTWORK

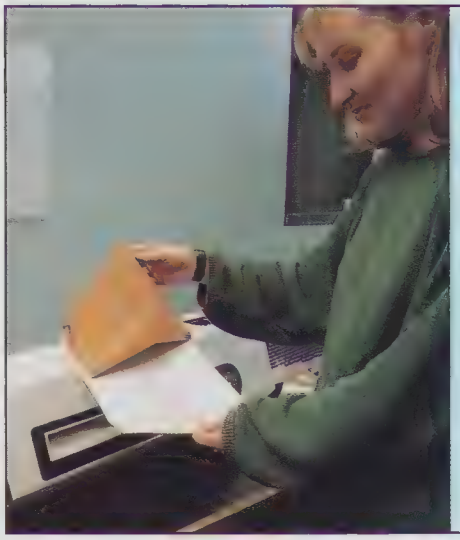
"We agreed on the general size for the work," notes Seymour, "and then we each picked a couple of figures to begin working on." One of the characters he chooses is an overweight solitaire player under an umbrella. He begins sketching the figure with a Pilot pen. (See Figure 1.) "I used to use a Rapidograph," he notes. "Now I use a Pilot. They wear out quickly, but they are basically good and cheap."

1 With a black Pilot pen, Seymour Chwast sketches an overweight card player under an umbrella. He likes the drawing tool because it produces a consistent line.

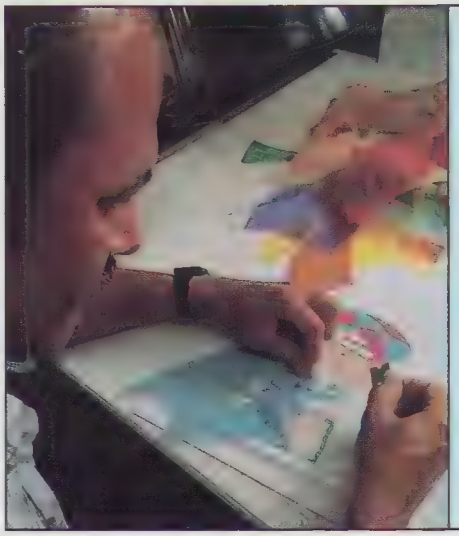


2 The artist also does the final drawing with a Pilot pen. He used to use a Rapidograph, but now prefers a Pilot. The pen's simple, solid line suits his spare style. "[The pens] wear out quickly, but they are basically good and cheap," Chwast says.





3 An assistant runs the final drawing through an Omnicrom machine (Letraset), which produces a copy of the drawing in warm brown film. The Omnicrom process is frequently used in the Pushpin offices because it is quick, cheap, easy and produces consistent results.



4 Chwast's colorist, Cleveland Dobson, applies Cello-Tak to the line drawing. "When Seymour asks for a change," says Dobson, "that color can easily be lifted and replaced."

Photos by Peter Bittner

Though he did not need to do research for this particular figure, Chwast often takes time to spark or refine his ideas by looking through the many books in the Pushpin office. Numbered and organized like library books, they fill most of the wall space in the spacious studio. "Of course, I have to do research," he stresses. "Every good designer should."

Once Chwast completes the sketch, he does the final drawing, again with a Pilot pen. (See Figure 2.) Because his days are often filled with supervisory tasks, the director of the Pushpin Group comes to the office an hour or two early to work on his own projects that need concentrated effort. "That is the only way I can get anything done," he says, smiling ruefully. That the artist relishes his work is apparent.

He turns the final drawing over to an assistant, who feeds it through an Omnicrom machine (Letraset). (See Figure 3.) Heat allows film, in this case, a warm brown, to adhere to a photocopy of the line drawing. That, in turn, goes to Cleveland Dobson, who has worked so closely with Chwast over the years that he knows exactly what colors to apply with Cello-Tak (Cello-Tak Mfg., Inc.). (See Figure 4.) "What is great about this process," Dobson notes, "is that it is quicker, cheaper and easier to make a comp look finished. Finished art is colored the same way, so when Seymour asks for a change, that color can easily be replaced."

The completed figure is filed away until the entire cast of seaside characters is ready to be assembled. (See Figure 5.) While Chwast did some of the figures in this style, he also did some on brown cardboard using colored pencils.

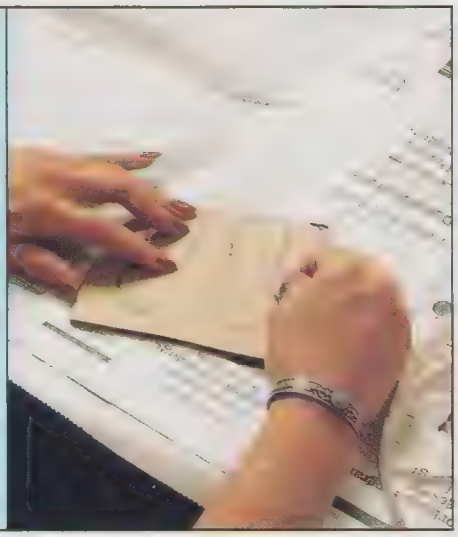
CONSTRUCTING THE 3-D FIGURES

"I enjoy creating characters in papier-mâché," says Eve Chwast. "By the time I am finished, I really love them." A snorkeler is the first to inspire her. "I have a pretty good idea in my mind before I do a figure," she comments. "I rarely start with a drawing, because by the time I do the papier-mâché, I am bored."

The younger Chwast, too, is "heavily into" reference. The source she relies on is the picture file in the New York Public Library. "I find in order to abstract," she notes, "I need to start with something real." However, she did not need to research this character; right from the start, she was fascinated with his big, round belly.

5 The figure is completed and put aside while Chwast works on some of the other 21 seaside characters. Some figures were completed using the aforementioned process, while others were done in colored pencil on brown cardboard.

7 Comparing the process to creating skin and bones, Eve constructs an arm by taping a short pencil to one piece of the cardboard. Then, using white designer's tape, she secures the second piece of cardboard over it. Says Eve, "I feel like I am creating a Frankenstein."



6 After conceptualizing the figure of a snorkeler she intends to create in papier-mâché, Eve Chwast draws in pencil on thick cardboard the front and back pieces of one arm. Then she cuts the pieces out with a single-edge razor blade.

8 The artist wraps many strips of newsprint, dipped in wheat paste, around the cardboard construction. For the first two layers, she uses newsprint with ink on both sides, which is coarse and textured to give the figure bulk. For a final third layer, she uses plain white newsprint to create a smooth surface.

She pencils the shape of the snorkeler's arms on thick brown cardboard and cuts out two sets of arms with a single-edged razor. (See Figure 6.) She constructs an arm by first taping a short pencil stub to one piece of cardboard. Once the pencil is securely fastened with several strips of white designer's tape, she secures a second piece of cardboard over it. (See Figure 7.)

Eve likens the process to creating skin and bones. "Actually," she confesses with a laugh, "I feel like I am creating a Frankenstein." Turning serious, she adds, "Though the construction is lightweight, it also has to be strong."

Then she begins the laborious process of wrapping strips of newsprint drenched in wheat paste around the cardboard construction. (See Figure 8.) For the first two underlayers she uses newsprint with ink on both sides; it is coarse and textured because of the ink, and that adds bulk to the body. Then she applies a third final layer of plain white newsprint to give it a smooth surface. After Eve does the arms, she builds up the body. (See Figure 9.)

She lets each layer dry thoroughly. "If it is at all damp, you cannot go near it," advises Eve. "I only enjoy doing papier-mâché when I have enough drying time to do it properly. I like to work slowly, a few figures at a time. While one is drying, I can be working on another. It takes a month to do the whole process, and 90 percent of that is drying time."

Finally, she carefully paints the papier-mâché figure with acrylic paints. (See Figure 10.) After the paint dries, she gives the character a final coat—a mixture of matte and gloss varnishes. "I mix the two until I get the consistency I want," which, she notes, "is usually somewhere in the middle." The artist sums up the medium: "I really feel like I can express something different with papier-mâché which I cannot with two-dimensional art."

ASSEMBLING THE SCENES

After father and daughter finish creating the cast of characters, they take the 21 figures to Bittner's studio, where he is to shoot the illustrations for *FAZ*. Before they arrive, Bittner sets up a table on sawhorses under a large light bank and covers the surface with several pounds of sand, just to get the feel for the scene. Using Funtac and aluminum wire, they build a stand for each two-dimensional piece, and then place them in the sand. Bittner at-

9 After finishing the arms, Eve builds up the body using the same technique. Letting each layer dry thoroughly is one of the secrets to papier-mâché. In fact, says Eve, "It takes a month to do the whole process, and 90 percent of that is drying time."

11 After the artists begin to assemble the tableaus, photographer Peter Bittner takes test Polaroid shots of the setup on Type 55 black-and-white film to check sharpness and depth of field. Bittner attaches a Polaroid back to his 4 x 5 Sinar camera.

10 After making sure the figure is completely dry, Eve paints the figure with acrylic paints. Then, after the paint is dry, she applies a final coat of varnish. She likes to mix matte and gloss varnishes to a consistency that "is usually somewhere in the middle."

12 After the Chwasts create dunes in the sand so it looks like a beach, Eve cleans the front of the table where the water is to appear. Note the overhead light banks Bittner uses.

tached a Polaroid back to his 4 x 5 Sinar view camera and takes a few Polaroids with type 55 black-and-white film to check sharpness and depth of field. (See Figure 11.)

Then the Chwasts shape the sand into dunes, to make it look like a beach, and establish a horizon line. Eve sweeps the front of the table clean. (See Figure 12.) Then she lays down shiny blue Pantone paper for the water. (See Figure 13.)

For the sky, Bittner suspends a silk-screened backdrop behind the table, which is graded from light to dark blue and which can be found in any set shop. Seymour adjusts the position of the snorkeler in the foreground, while Eve creates a sun and cloud for an adjacent scene. (See Figure 14.) Playing with the figures to create exciting yet realistic and harmonious relationships, Seymour keeps adjusting the tableau to see what works best. (See Figure 15.) Eve shapes a large three-dimensional cloud out of cotton in the background.

Seymour holds a metal frame in front of the scene to help him gauge the overall effect. (See Figure 16.) As Chwast continues to modify the placement of the figures, Bittner's assistant, Frank Young, sets up lighting in the foreground. (See Figure 17.) The process of composing the tableau takes a considerable amount of time, but it is one of the most important aspects of the entire project. (See Figure 18.)

SHOOTING THE ILLUSTRATION

Once the Chwasts are pleased with the assemblage, Bittner slides type 59 color film into the Polaroid back to check the overall effect. But nobody is pleased with the first shot. (See Figure 19.) The placement is crowded on the right-hand side, the cloud floats out of the picture, and the lighting is unappealing.

Seymour studies the composition anew and makes additional refinements to relieve the crowding. (See Figure 20.) He moves the ball to the right of the snorkeler and places the castle farther back closer to the horizon. Eve makes two new clouds and positions them near the center of the scene. And Bittner adjusts the lighting to simulate a realistic sun. However, the harsh shadows are too strong an element. "The hard lighting draws your attention to the photograph, rather than to the artwork," notes Bittner. "It is a mistake."

So Bittner has Young remove the lighting in the foreground; he decides to rely

FATHER-DAUGHTER DUO

"I did not know you could be something other than an artist," says Eve Chwast. "Everyone in my family and all my friends were artists. I cannot imagine doing anything else."

A 1980 graduate of Parsons School of Design in New York, Eve laughs when she says she picked the two messiest, most time-consuming media—woodcuts and papier-mâché. But as she explains, she wanted to be sure that her work would be distinguished from that of her parents. Even though some of her classmates accused Eve of working solely in "Pushpin pastels," she has not suffered because of her famous father. "The name does open doors," she admits, "but then I have to deliver."

Numbering *The New York Times* among her regular accounts, Eve has her own studio in her lower East Side (New York City) apartment. Her work has been in the Society of Illustrators show, and one of her papier-mâché covers for the *FAZ* magazine appeared recently in *Graphis*. "I enjoy working with Dad because he has high standards," she asserts. "There is a good competition when we work together."

The winner of the most prestigious design awards in the United States and around the world, Seymour Chwast's name is synonymous with the best in contemporary graphic arts. A graduate of Cooper Union where he studied illustration and graphic design, Chwast was one of the founders of Pushpin Studios in 1954. His work has appeared in advertising, animated films, books, corporate and environmental graphics, magazines, packaging, posters and record covers. It is no understatement to say that Seymour Chwast has exerted singular worldwide influence on all types of visual communications over the past 30 years. He is currently director of the Pushpin Group in New York City.

Seeing him interact with his daughter reveals another dimension of the artist. Affection and respect flow easily between father and daughter, though their personalities could not be more different. He is as soft-spoken and shy as she is talkative and outgoing. Puffing on a pipe like an absent-minded professor, he works to talk-radio and classical music. While she is dedicated to her work, she enjoys a night of dancing at clubs. Though restrained, his pride in her is evident.

Will they collaborate again? "Sure, it's fun," says Eve. "Why not?" says Seymour.

Bo-Peep and Sheep Eve Chwast's illustration for The Wool Bureau was created with wire, papier-mâché, wadded-up newspaper and wool.

13 To create the illusion of water, Eve places shiny blue Pantone paper in front of the sand. Several of the newly-created figures will be placed in this "watery" foreground area.

14 While Eve shapes a three-dimensional cloud out of cotton in the background, Seymour positions the papier-mâché snorkeler in the foreground. To create the illusion of sky, Bittner hangs a silk-screened backdrop, graded from light to dark blue, behind the tableau.

15 The artists build stands for Seymour's two-dimensional pieces out of Funtac and aluminum wire. Seymour plays with the placement of the figures, making tiny adjustments as he tries to find the most intriguing (and workable) arrangement.

16 Seymour asks Bittner for a metal frame, which he uses to assess the overall effect. Because the illustrations will be printed on spreads, proper framing is essential.

17 While additional lighting is set up in the foreground, Seymour continues to refine the beachside assemblage. Small adjustments were necessary to keep elements from falling into the gutter, hanging out of the shot, or bunching together.

18 One of the final adjustments Seymour makes is positioning the muscle man. Though assembling the tableaus is a time-consuming process, it is an essential step in creating a successful final illustration.

solely on the overhead light bank. Finally, he is satisfied with lighting. Seymour moves the snorkeler so the figure is more frontal and slightly to the right, while placing the muscle man farther back so more of his legs shows. And he puts the castle on the horizon. (See Figure 21.)

Chwast checks the composition to make sure the muscle man is not throwing his ball into the gutter. He rules the allotted space directly on the Polaroid. Eve, in the meantime, has rearranged the clouds so they are lower and centered over the right half of the tableau for better balance. (See Figure 22.)

Bittner captures the final illustrations with the new Kodak Ektachrome EPP film, which he says is "marvelous." But Seymour has him reshoot the next day, this time with the castle below the horizon line. The way in which the male figure sits on the sand is now more lifelike.

LAYOUT AND TYPOGRAPHY

Once he receives the transparencies, Posposchil decides to flop the image in two out of the three illustrations—the first and third spreads—to accommodate the text, which he specifies to print in black on the blue sky bleed background. He felt the full-spread bleeds were the best solution: "If you observe the *FAZ* magazine, you will find all forms of presentation. But in the case of this beach story, it would have been wrong to interrupt the continuous scenery with borders. Here it wasn't about three individual illustrations, but rather about a story over three spreads," comments Posposchil.

In choosing the headline and initial cap faces, he is especially sensitive to complement the illustrations, not compete with them. "The designer must see his role as mediator. He should not present himself, but rather the works of the illustrator and photographer," the art director says.

And it takes exactly that kind of trust, talent and precision to collaborate on such complex, ambitious illustrations. But all members of the team were as expert as the best trapeze artists.

Now there is an idea for another collaboration. ■

Susan Davis is a freelance writer specializing in graphic design. Her latest book "59 More Studio Secrets for the Graphic Artist" was just released by North Light Books.

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19 Once the artists are pleased with the assemblage, Bittner uses Type 59 color Polaroid film to check the overall effect. But no one likes it. The right-hand side of the tableau (shown in Figures 19, 20, 21 and 22) is crowded, the cloud is half out of the picture, and the lighting is not appropriate.

20 To correct the crowding, Seymour moves the ball to the right of the snorkeler and positions the castle near the horizon. Fashioning two new clouds, Eve places them slightly off center on the right. Bittner adds more lights to create realistic shadows, but finds they are too harsh.

21 Having eliminated the hard shadows, Bittner is finally satisfied with the lighting. Note that Seymour again moves the castle; now it is on the horizon. He places the muscle man farther behind the snorkeler, so his legs show, and turns the snorkeler so he is more frontal and slightly to the right.

22 To check the composition, Seymour draws rules directly on the Polaroid to indicate the gutter. Everyone is relieved that the muscle man's ball will not fall in the gutter. To achieve better balance, Eve lowers the clouds and centers them over the right side of the scene.

Turning Scrap Into Self-Promo Art

Toronto's Eskind Waddell embraces serendipity when it uses make-ready press sheets from a previous project as art for a self-promotion brochure.

By Peter Giffen

"What do you do when five out of nine of your major clients are subject to takeovers? When you have attended a series of meetings where you have just lost $60,000 in fees?" These are questions that Malcolm Waddell and partner Roslyn Eskind were asking themselves when their six-man design firm faced exactly that situation. The loss of business was particularly trying since Eskind Waddell had been supplying graphic design services to some of Canada's major blue-chip corporations for more than a decade and had not needed to promote itself aggressively for many years.

What helped the firm brace itself against and recover from the shock of the setbacks was the strength of its organization. Besides the obvious excellence of its work, Eskind Waddell is known to clients and suppliers alike for its systematic approach and attention to detail. Its projects usually come in on time and on budget. Typically, Eskind and Waddell will meet the color separator and printer before production on a job to identify and solve problems before they arise, and then afterward to assess how they might work more efficiently in the future. They are also not satisfied with just inspecting press proofs, but prefer to be at the press check itself to make sure that everything meets their exacting standards.

Far from objecting to this close scrutiny, most of Eskind Waddell's suppliers appreciate that the firm's designers are knowledgeable about the production process. "I've dealt with them for six years," says Ross Van Patter, sales manager with Empress Graphics, a Toronto film house. "They always set things up so that both ourselves and the printer are aware of what is going on from the start. I wish more people would take their approach."

So rather than the firm's fine-tuned machinery breaking down on account of the substantially decreased revenues, it stepped into high gear. The partners decided that they would produce a sleek self-promotion to help drum up business. This posed some problems, however. On one hand, they did not have a lot of money available for the project. And on the other, they had a reputation for quality that they had to live up to. "We knew it would be quite expensive to do," recalls Eskind, "but for the client group we were approaching, we knew it was necessary. It was a case of believing in ourselves and investing in our future."

So how did the partners plan to give their promotion a quality look? By using something most people would throw into the garbage: make-ready press sheets.

THE CONCEPT

Having settled on a self-promotion, the next step was to decide what form the piece would take. One possibility was to produce a single, lavish book, doing a retrospective of all the best of Eskind Waddell's work. In fact, the partners had been contemplating such a project for a couple of years, but had never begun it be-

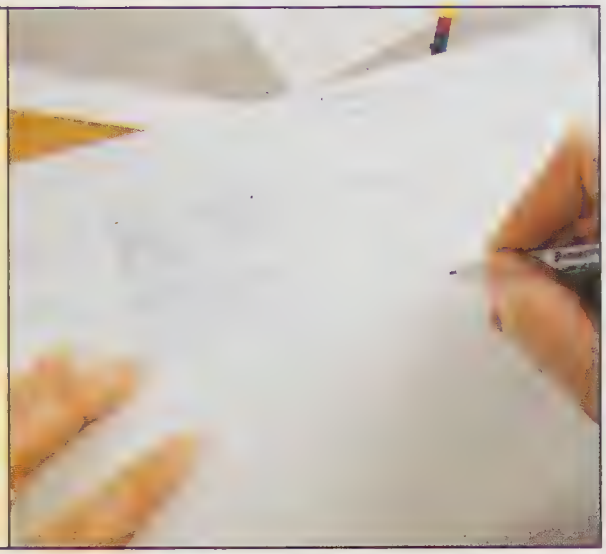
Make-Ready To Art Eskind Waddell's self-promotion brochure combines an Elephant Hide outer cover with an inner cover that was reproduced from make-ready press sheets from a prize-winning Mead paper promotion. While on press, the designers noticed the interesting form and colors that were created serendipitously before the job began printing and decided to use one as the focal point of the brochure.

The West shall shak
White
mustard

1 The striking collages used in the design by Eskind Waddell for the Mead Signature line of coated stock are the basis of the cover art of the design firm's own self-promotion. The cover, made from the make-ready press sheets, combines four of the Mead illustrations, including the prominent one in the foreground, featuring the floating fish and Oriental woman's face.

2 This is an example of the press waste that Eskind and Waddell collect for their "encyclopedia of effects." Like the Mead press sheet used for their self-promotion cover, it contains a series of overprinted images. The waste sheets are those sent through the press at the beginning of a run to check for registration and fit.

3 After Waddell comes up with the promotion's format, Eskind does a thumbnail sketch. The format of the piece will change very little after this. It is designed to be 5½ x 11-inches in size and contains three double-page spreads showcasing some of the firm's award-winning work of the previous year, with accompanying captions and text. The only exception is the vellum outer cover.



cause they were continually doing new jobs that they thought should be included. They ultimately decided against this approach after consulting Jerry Herring and Mark Fulton's book, "The Art & Business of Creative Self-Promotion" (Watson-Guptill Publications, New York). "One of its suggestions," says Waddell, "is that you do a yearly book, rather than one book that is out of date. Given that much of our market is annual reports, it seemed a particularly apt approach. So that is what we decided to do."

The promotion, therefore, would cover the work that Eskind Waddell had done in its fiscal year, from September 1987 to August 1988. Starting the project in the fall, the firm planned to mail it to 1,000 clients and potential clients at the beginning of 1989. And each subsequent year they would send an update, keeping awareness of their company much higher than if they had done a one-of-a-kind promotion.

AWARDS Eskind and Waddell then decided to narrow the concept even further, only featuring work that had won awards during the year. This, they felt, would reinforce their reputations as designers of quality. The problem would be cataloging the prizes, for, as Waddell points out, "There are no awards on the walls of our office. We just throw them into a file drawer."

After combing through the records, the pair discovered that the idea was indeed a good one: They had won more than 20 major awards during the year. Since three of these were for "A Historical Review of Annual Report Design," an exhibit put on by the Smithsonian Institution's National Museum of Design, the Cooper-Hewitt Museum (they were the only Canadian-designed entries selected), it gave them a chance to show some of the firm's earlier work, including the 1986 annual report for CDC Life Sciences and the 1981/1982 Centenary Profile and annual report for the Moore Corporation and the 1985/1986 annual report for the YMCA of Toronto.

MEAD Of the prize-winning designs, the one that would figure most prominently was a paper promotion that Eskind Waddell produced in conjunction with Empress Graphics for the Mead Signature line of coated stock. (See Figure 1.) The visually arresting work, aimed at design professionals, consists of four folders, each dedicated to a specific technology, and makes skillful use of photographic and line-image collages. They were produced in part with the retouching and color correction capabilities of the film house's Hell

Photos by Gary White

CombiSkop II. "It is probably the most successful piece, in terms of recognition, we've ever designed," says Waddell.

He had attended the press run for the Mead promotion, in the summer of 1988, and collected some of the "waste," paper that is sent through the press before a run to check for color and fit, thus picking up a mix of images. (See Figure 2.) It is standard practice for Eskind Waddell designers to keep these overprinted sheets as "an encyclopedia of effects." Waddell explains that the Mead waste was particularly exciting, because "the press sheets were uncontaminated by waste from previous jobs. We built up a series of images entirely our own. It helped that we had such incredible images to start."

One overprint in particular, combining four different quads, impressed Eskind and Waddell. So much so, they later decided to use it to create the cover art of their own self-promotion.

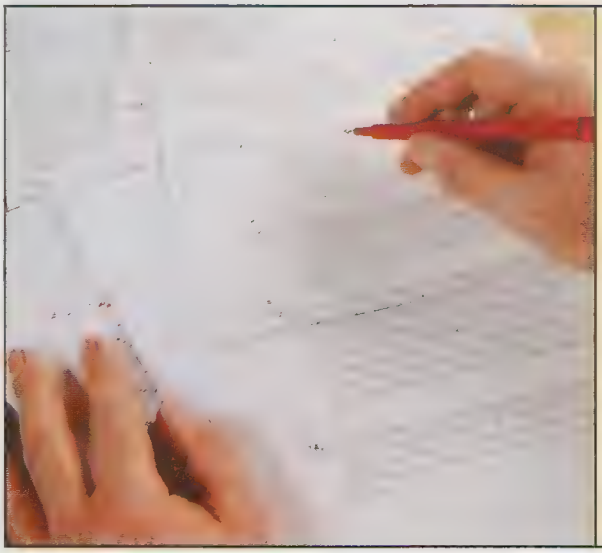
THE LAYOUT

Waddell started by folding paper and making a dummy of the promotion to set the format. Eskind then did a thumbnail sketch. (See Figure 3.) The format of the promotion changed very little from this point. The piece would be eight pages (including the cover) done in a 5½ x 11-inch format, for no other reason than he and Eskind "liked the size." Examples of their work would be reproduced full color with explanatory captions. The only real deviation from this original sketch would be the plain outer cover, which was slated to wrap around the inner cover, with a window cut away to see part of the Mead collage and the company name.

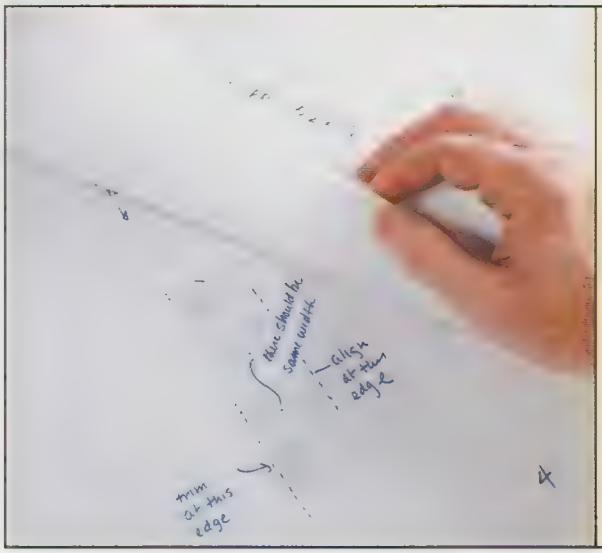
PHOTOCOPIES Once Eskind and Waddell had decided what work would be displayed in the promotion, they sent the selected covers and spreads to a local film lab, BGM, and had 4 x 5 transparencies made. These were then set aside for the color separator. Rather than getting photostats for the layout, Waddell took the various annual reports, promotions, logos and capabilities brochures and made photocopies, reducing them to the needed sizes.

Eskind then made a dummy of the book, playing around with typefaces and, to a lesser extent, measure and layout. She took the photocopies and waxed them into position with dummy text. A copy of the overprinted Mead press sheet, cropped to size, was used for the cover. When the typesetting was done, photocopies of blocks of the captions and text were

4 Using Waddell's dummy, Eskind plays around with the repositioning of the text and images. To save money on photostats, photocopies are made of their work's covers and spreads, reducing them by 90 percent or more to fit. As type is set, she replaces the dummy text with it, until the layout is complete.



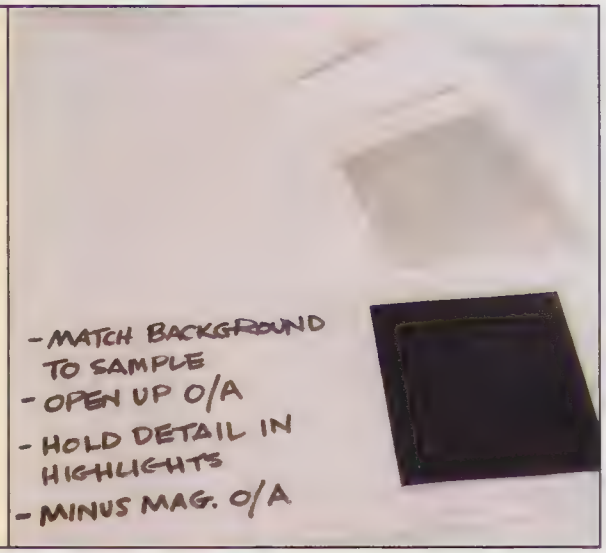
5 In marking the text and captions for the typesetter, Cooper & Beatty, Waddell originally planned to use a sans serif and a roman typeface. As part of the partners' ongoing process of refinement, Eskind decides that the faces should be an original cut of Bembo, Bembo Italic and Futura Demi-Bold.



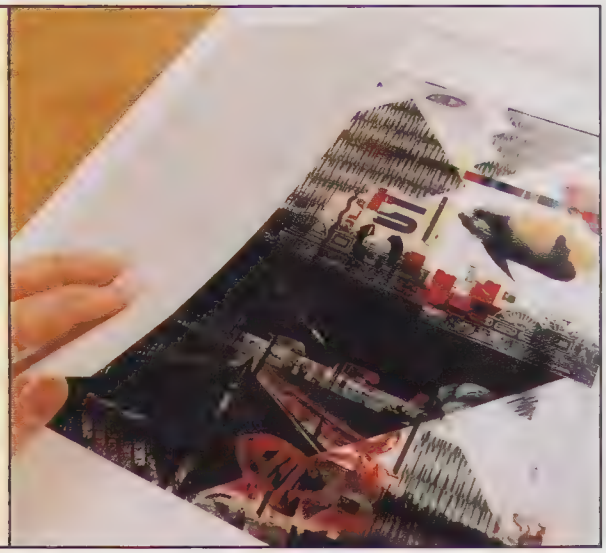
6 With all the corrections made to the galleys, and repro in hand, the mechanicals are pasted up to be shot at the film house. Ozalid prints of the black-and-white film are positioned on the mechanicals for accuracy. Careful notes are made on the tissue overlays to make sure the artwork is positioned exactly right.

7 As a courtesy to the clients whose work they are using, Eskind and Waddell send out approval forms, with photocopies of the layout, to get permission to feature the designs in their promotion. And since The Image Bank in Toronto provided the original photographs for the Mead promotion, its approval is needed for their reuse in the cover image.

8 To make sure their designs turn out exactly as they want, the partners are very conscientious about the production process. Rather than giving the separator instructions over the phone, they write detailed instructions on cardboard sleeves called Photofiles (Andley Corp.), which hold the transparencies of the work that will appear in the inside layouts. The sleeves also come in a size to hold slides.



9 To show the separator what part of the image they want reproduced, Waddell makes a mask for the overprinted Mead press sheet. He also puts on type—the company name and "1987/1988," the year covered in the promotion—to be shot. The flaps on the mask indicate exactly the fold and what part of the images will appear on the front and back covers.



waxed into place, thus completing the layout. (See Figure 4.)

DEVELOPING TEXT

Not surprisingly, considering that the partners were trained as designers, not writers, the most difficult part of the project was composing the text. The process involved a number of revisions and two outside writers. "It was the hardest part," says Waddell. "We drafted something ourselves. It sounded pretentious, so we gave it to a writer. It was made to sound as if we were too flippant. Then we passed it on to another writer. It changed very little after that."

The aim of the text was to be concise, so that "someone could read it in two minutes and retain it," Waddell says. The final result achieves this. For example, describing the aims of the company, the copy reads: "Our purpose is to demonstrate in a graphic sense the excellent products and services of our clients. We provide our clients, who are leaders in their businesses, with distinct and individual design solutions reflecting their corporate purpose and culture. We thrive as initiators of concepts and are not dependent on current design styles. Our understanding of business allows us to propose unique communication solutions. We consistently maintain an element of surprise and freshness in all our work, a particular challenge because we have many long-term relationships with major clients."

Since then, Eskind and Waddell have received favorable feedback about the text. The only complaint was that the change to an ironic tone at the very end had the effect of making them sound pompous. Mentioning that Eskind was a judge at the Communications Graphics Show for the American Institute of Graphic Arts, it says: "We garnered three awards at the show even though Roslyn abstained from voting on our own work!"

PRODUCING BOARDS

Eskind marked up the final text for type. The faces chosen were Bembo Italic and Futura Demi-bold (for headings). Original cuts were specified and special attention was given to letter- and wordspacing to retain the original character of the typefaces and enhance legibility. (See Figure 5.) When the galley proofs were approved and repro had come in, she pasted up the type along with the photocopies of the artwork for position. (See Figure 6.)

CLIENT APPROVALS As a matter of course,

approval forms were sent to clients whose work Eskind and Waddell wanted to use in the promotion to get formal permission. Included with the form was a photocopy of the layout, showing exactly how the client's work would appear. (See Figure 7.) As expected, no one objected to the free exposure. Since the photographs in the Mead promotion were supplied by The Image Bank stock photo agency in Toronto, permission was sought to reuse the images for the cover. As a goodwill gesture, The Image Bank gave its OK.

SEPARATIONS

With the production process under way, Eskind Waddell took particular care to ensure that its design would turn out exactly as intended. The partners were careful to work on schedule, so that there was enough time to effect changes and they would not incur the added expense of being late for their press date.

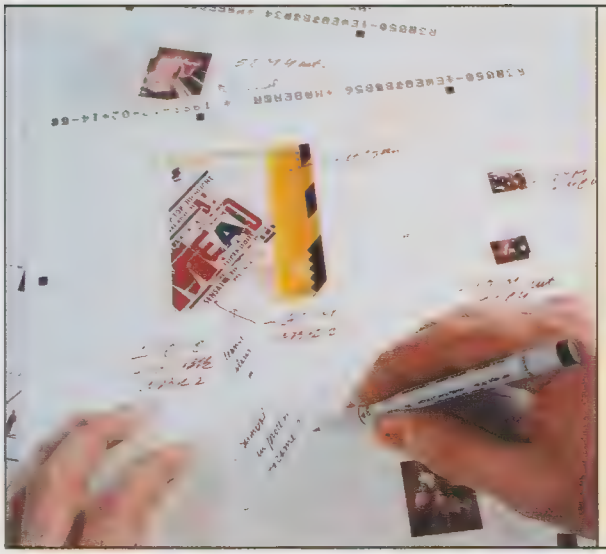
TRANSPARENCY HOLDER To help ensure that they would get the colors they wanted, Waddell put the 14 transparencies for the inside layouts into individual cardboard sleeves, called Photofiles (Andley Corp.), on which he wrote instructions for each one. (See Figure 8.) "I don't know of anyone else in town who does this," says Waddell. "A lot of people give the instructions verbally, and when the separator comes back, they say, 'What I really meant was this.' When it's in writing, the separator understands what you mean."

MASK For the promotion's cover, they sent the separator the Mead press sheet with the superimposed images covered by a mask to show exactly the area to be reproduced. (See Figure 9.) To get an obvious layered effect in the final printing job, the partners decided to print the four cover images in two passes on the press. Since Empress still had the Mead project stored away on digital files, they had the separator generate four new pieces of film and strip the images together according to their final stage layout.

CROMALINS Checking the Cromalins was the designers' last chance to do corrections before going to press, so they looked through the proofs very closely, making sure the colors were right, and marking any scratches, broken type and blemishes that they found. (See Figure 10.)

PRINTING

Waddell, of course, attended the print run at MacKinnon Moncur. He states quite emphatically that he would not consider a



10 Since it is their last chance to make corrections before the job goes to press, Eskind pays particularly close attention to the Cromalins, marking broken type, scratches and blemishes for the separator's attention. In the reproduction of the Mead cover, she asks for cleaner colors as well as for the cyan to be removed from the yellow.

11 Waddell attends the actual print run to check for fit and make sure the colors are printing clean and that the varnish is full. For this inside quad, a gloss varnish has been selectively applied so that the artwork stands out from the white background. The partners say they chose to use Mead Signature stock, because "it really makes the colors stand out."

12 Eskind and Waddell have decided to print the cover in three passes on the press to get a layered effect and a greater richness of color. The separator has already stripped together the four Mead images into two sets for passes on the press. The first pass lays down the largest and most dominant of the sets of images as the foundation for the other.

A WELL-RUN SHOP BY DESIGN

To state that Roslyn Eskind and Malcolm Waddell head a well-run design shop is like saying that James Joyce had a way with words: It falls far short of doing them justice. The partners have elevated their systematic approach to business to high art. "Roslyn is incredibly organized," says Waddell, "and I've learned her habits. We have amazing systems in place for doing things. I remember once a client phoned and said, 'I have a rush change.' Roslyn, who was working on the project, wasn't in, and I said to myself, 'This project is mammoth. What will I do?' So I walked over to where all the files were lined up. I went to the appropriate section and went through all the proofs, which were dated. I found what I needed in 23 seconds and the correction got done."

These systems have indeed amazed a number of major corporate clients, such as Toronto Dominion Bank, Moore Corporation and Nesbitt Thompson Deacon, which have hired them to do high-profile design work, ranging from annual reports and corporate identities to signage and packaging. The trust the clients have for Eskind Waddell has translated into some long-term business relationships that have lasted more than a decade.

The designer's own working relationship goes back even further, to 1973, when both were employed as graphic artists in a Toronto design firm. She was a native of Toronto who had gone to New York's Cooper Union School of Art and Architecture, and he was a designer from Birmingham, England. Two years later, the pair joined forces and opened their own design office.

That their partnership has lasted so long is a tribute to how well the two work together and how much they respect each other's talents. "We have a very close relationship, though we don't socialize outside of work," says Eskind. "We're tolerant of each other and both of us care very much about what we do." Defining their company roles, Waddell adds: "They overlap to a considerable extent. We both art direct. Roslyn manages more people than I do and does more of the outside contacts. I tend to work on my own projects and manage less."

The partners and associate Peter Scott share the conviction that they do not want their staff to grow much beyond its current six people, for fear that the increased management burden would dilute the quality of the firm's creative work. Nonetheless, they run a very relaxed shop, allowing their designers a great deal of input. When the firm lost a large chunk of business due to takeovers of some of its largest clients, the pair reorganized and managed to survive with only letting one person go. The rest of the staff pulled together to get through the hard times. Idle designers even went out to do sales calls.

It is just as well that the partners work well together; the two have become an inseparable quantity in the eyes of many. In fact, says Waddell, "when some people hear I'm with Eskind Waddell, they ask, 'what is it like to work for your brother?' I just say that he is an OK guy."

Photo by Eskind Waddell

Photo by Yuri Dojc

Annual Reports Eskind Waddell (principals Roslyn Eskind and Malcolm Waddell shown above) designs a number of annual reports each year. These represent three of their clients: The Canada Council (front), Moore Corp. (left) and Jannock Ltd. (right).

printer that did not allow him press access. "Most people when they go to press approvals aren't allowed into the pressroom at all. They're kept out because they don't know what they are doing. We have built a reputation for a certain expertise with which printers are comfortable. They know you are going to add to the process. I've never regretted a single time I've been to the press, because I've always caught something.

"Basically, the first thing you should do is check for fit and make sure the colors are printing clean. A number of times when you arrive at the press, they may have used a unit to print another color. For some reason the yellow is not yellow; it's dirty. That happens with the best of printers." With the three inside layouts, Waddell had to pay particular attention to the color, making sure the colors of one quad were not affecting the others. (See Figure 11.)

COVER The most elaborate, and expensive, part of the printing process was the cover, which went through the press three times to achieve the desired layering effect and richness of color. The first pass, combining two of the Mead quads, laid down the largest and most detailed image, and was the foundation for what followed. (See Figure 12.) After this had dried, the cover was sent through a second time, adding some details along the relatively barren bottom portion of the first image. (See Figures 13 and 14.) For the third pass, a gloss varnish was selectively applied to highlight sections of the cover.

VELLUM COVER Although the vellum outer cover was originally supposed to wrap around the inner cover, like a dust jacket, Waddell decided against this because it would cover up parts of the inner spreads. Instead, it would function as a second, outer cover, collated with the rest of the book. He also decided against putting a window in the vellum cover, since the Mead collage would be readily visible once it was opened. When making the dummy copy of the promotion, Waddell used a sheet of Elephant Hide stock that he had lying around for this cover, as a temporary measure. But after experimenting with other papers, he settled on the Elephant Hide as the one that looked best.

Although the outside of the stock was left bare, emphasizing the elegant appearance of the paper, its inside front cover was printed with a list of awards won during the year, and the inside back with production credits and some more information about the company. With the project's limited budget, all available space had to be utilized.

ENVELOPES Eskind Waddell only needed 1,000 6 x 12-inch envelopes to mail the promotions out, but bought 5,000 "to amortize the cost over the next five years." This means that the future promotions will all have to be the same size. The envelopes used for this job were printed in one color. The rest were left bare, in case the firm changed its address, or wanted to change the envelope's design.

With mailing costs, the total price for the promotion was about $9,500 (Canadian). But Eskind and Waddell consider the money well spent. "A lot of people had seen our work. Now they have something to hold onto. We've had numerous calls about it," says Waddell. In fact, he estimates that business in the latter half of 1989 was up 50 percent from the previous year, in part due to the promotion. At the time of this writing, the 1990 promotional update was in the planning stages.

For his part, Waddell was so pleased by the results of the first promotion's cover image that he plans to use some more of the press waste for other projects. Which goes to prove, he who wastes not will want not for creative design solutions. ■

Peter Giffen is editor of Applied Arts Quarterly, *a Toronto-based graphic arts magazine.*

13 This is a view of the second set of images printed on its own as a test. When combined with the first, it will add more imagery to the lower part of the cover. Printing this innovative cover was by far the most expensive part of the Eskind Waddell promotion.

14 In the next pass, the second set of images overlaps the first, giving the cover a feeling of depth. Waddell points out that had they run all four images together at once, the colors would have "turned to mud." Once the sheets are dried, they will be sent through the press a third time to selectively add a gloss varnish.

Capturing Song in Film and Paint

Acclaimed Spanish artist Ouka-Lele photographs and hand-colors a portrait of a Flamenco singer.

By Barry Louis Rubin

Spanish artist Ouka-Lele is a blend of talents, a crossbreed who combines a keen photographic ability with the brush handling and color sense of an accomplished painter. With this duality, she teases the senses, luring viewers into the startling, myth-filled world of her imagination. There was never any doubt that Ouka-Lele would be an artist, but for some time the medium she would use remained a question. While she has drawn and painted her entire life, she first discovered photography when she found an old photo enlarger gathering dust in her parent's attic. Astonished by the magic of seeing a print develop before her eyes, she sought further education at a Madrid photography academy.

Since then, the camera—in concert with painting—has become the approach she feels best suits her. "I've spent my whole life with a paintbrush or pencil in my hand. The fact that I paint my photos is a result of my search for a more complete language. You can say that my art is the sum of what's inside and outside of me, between what I receive and what I am," she explains.

In Ouka-Lele's work one can find the echoes of Spain's long traditions in art: an El Greco velvet curtain, the bodegán popularized by Velázquez, or perhaps the whimsical, surrealistic humor of Dalí. And she finds no time gap between herself and these artists. "I see Goya as if he were living right now, just as I see Paleolithic cave art from the north of Spain as if it were created today." Yet while she senses a little of these masters' art in her work, she insists her influences are broader. "Everything I've seen in my life—not just art—manifests in what I do," she explains.

A MIXTURE OF ASSIGNMENTS

Because of her creative spirit, courage to develop a language of her own and her unflagging resolve to maintain artistic integrity, Ouka-Lele has established a reputation as one of the foremost representatives of Spanish art today. Her work is a mixture of fine art and commercial assignments, and she tries to maintain a 50-50 balance between both. "I take projects in which I feel I can express myself artistically," she explains. Because of this goal, she treats advertising assignments the same as she treats her personal projects: as art. Thus, she will accept a project if she thinks it will take her down an unexplored road, or simply if it interests her.

With commercial assignments, she prefers to work with clients directly rather than through intermediaries like advertising agencies, whose representatives—she feels—tend to art direct too heavily. That kind of direction is against the open-to-the-moment orientation she brings to her photography. In fact, once the camera is in place, she is open to anything: A suggestion from a bystander or a hint from nature are seen as magical by-products of the unpredictable moments that happen before the lens.

Commissions feed her hunger for learning and enable her to maintain contact with the world. "I've never wanted to enclose myself exclusively in a studio," she says. "Commissions motivate me just as much as my own projects do because they give me the opportunity to meet new people and to discover new things that, working alone in my studio, I'd probably never have the chance to discover."

You might say that Ouka-Lele causes the same magic in her own life as her camera does once it's in place. "I'm not theoretical or cultural, I'm more intuitive. I do my work like I do everything in my life. For me it's a necessity, like getting up in the morning." By not separating her life from her work, she's open to whatever comes along. "Even my leisure time ends up suggesting

Flamenco Song Ouka-Lele photographed Flamenco singer El Agujetas in black and white, then hand colored the image for use in a poster for a Madrid restaurant which features Flamenco music. The artist mounts her prints on board, then colors them with liquid watercolor. To protect the images, the art receives a double coat of UV varnish.

flamenco

CASA PATAS

TABERNA RESTAURANTE C/ Cañizares, 10 — 28012 MADRID — Tél. 228 50 70

an idea for a new project or gives birth to an exciting new commission," she adds.

FLAMENCO POSTER

This was certainly the case when Ouka-Lele visited Casa Patas, a popular Madrid restaurant where traditional Flamenco music can be heard.

Antonio Benamargo, the coordinator of Flamenco acts for the restaurant, says Flamenco song and dance is experiencing a resurgence in popularity among Spaniards. "This music is something uniquely Spanish. It originated among the first people who lived in the region now known as Andalucia, and was deepened and broadened by all of the different cultures that passed through these lands throughout history. Flamenco's evolution as an art form slowed significantly, however, when the Franco government insisted that this rich form of song and dance be used to promote Spanish tourism. Now with 13 years of democracy behind us, we are finding new evolutionary trends being built on roots that are centuries deep. At Casa Patas, our customers know they're going to see something alive, not a four-times-a-day stage act."

On recommendation from friends who had been to Casa Patas, Ouka-Lele attended a show; she liked it so much that she returned the next day. Benamargo, long a Ouka-Lele fan, was alerted to expect her, and she arrived to find a table reserved in her name. It was at that time he asked her if she would create a poster for the restaurant with a Flamenco theme. Despite the low budget, Ouka-Lele was intrigued by the project and agreed. "I've always done what I've wanted to do creatively, even when I was starting out and didn't have any money," she says. "I've always said I'm going to do what I believe I've got to do. When it comes to advertising, it is the same," says the artist.

Benamargo's reasons for approaching the artist were numerous. "I'd been wanting to hire an artist to produce a poster that we could use around Madrid to announce our Flamenco performances," explains Benamargo. "I was looking for an image that would first draw attention, then become an association with Casa Patas' approach to Flamenco: a live and spontaneous art form as opposed to something packaged for tourists." A hand-painted Ouka-Lele photo could be the solution: "A means of expressing something fundamentally rural—Flamenco is the language of the land—through Ouka-Lele's language which is fundamentally urban. Therein lies the magic."

The restaurant's owner, Rufino Rodeiro, who converted a turn-of-the-century china and crystal warehouse into Casa Patas five years ago, was delighted with the idea. He wanted to use the image on business cards, calendars and in a smaller-than-poster version on high-quality paper to be used as a gift for special customers. With these promotions, he expects to broaden his client base. "Our clientele tends to fall into the 25 to 40 age bracket, and Ouka-Lele speaks directly to this group," says Rodeiro. "We're going to put the poster in select locations at key points in Madrid where both Flamenco enthusiasts and our regular customers are likely to see it."

1 To light the subject, Ouka-Lele used two studio flashes, one targeted directly at the singer (on stage) to reveal the form of his face, the other aimed slightly to the upper left to soften shadows cast by the direct light.

2 Since a contaor sings and claps his hands while performing, Ouka-Lele felt an extreme close-up would not suffice. Instead, she chose to shoot the whole torso of the singer and, if necessary, would crop the image when it was enlarged. The artist uses a 9 x 12-inch Sinar camera, which she likes because of its large negatives and simplicity.

NEGOTIATING CONTENT

The following week Ouka-Lele met with Benamargo to discuss the image for the poster. "Antonio had his idea very clear from the start," she explains. "I suggested a photograph of a family or children singing, something intimate. But Antonio felt that this might be perceived as something too touristic. He wanted the photo to capture the essence of Flamenco song." Together they came to the conclusion that they wanted a portrait of a cantaor (Flamenco singer) singing.

The possibility of shooting the photo in color was never considered. Though Ouka-Lele does work with color film in some situations when natural light yields an ethereal effect, there is nothing ethereal about the primitive rhythms of Flamenco song. Its urgent and immediate reality would best be recorded in black and white, and later accentuated through the artist's own colors.

Sufficient white space had to be left at the bottom of the poster for the restaurant's name, address and telephone number. The white space, too, had to be large enough to permit the entry of the different acts appearing weekly at Casa Patas. The design of the typeface and its place-

Photos by Isabel Garcia, Leticia Felgueroso and Ouka-Lele

ment on the poster would also be Ouka-Lele's responsibility. By maintaining this control, she could ensure that there would be a harmonious interaction between the art and typography. The printing, however, would be coordinated by Rodeiro.

SUBJECT SELECTION Ouka-Lele finds that shooting portraits, which is a routine part of her work, can often be challenging as well as a source of enjoyment. "I particularly like photographing and painting faces. Each face is like a different scenic tour which I come to know intimately as I paint it," she says.

For this project, she wanted a subject with a strong, expressive face. Benamargo wanted someone of particular notoriety in the world of Flamenco who at the same time could express the "ruralness" that he was looking for. Although a number of Flamenco artists were discussed, the conversation quickly led to El Agujetas, an award-winning Flamenco singer whose face the artist found particularly interesting: The singer has a scar that spans one cheek and a row of gold upper teeth. Benamargo contacted the singer and he agreed to come to Madrid from France, where he was on tour.

TIME FRAME Project discussions took place in April of 1989, and a deadline for completion of the art was set for the end of July. This would leave August, a slow month in Europe due to vacations, for a more leisurely resolution of the poster's design and typography. The final art would go to the printer in autumn, in time to help Casa Patas usher in the new Flamenco season.

PHOTO SESSION

Because El Agujetas is a known star with previous singing commitments, predicting the exact date of the photo session was difficult. Finally, in mid-June 1989, Ouka-Lele received the call from Benamargo: El Agujetas was in Madrid and ready. Ouka-Lele had to do some last minute juggling in her schedule to accommodate the singer. "You can't have rigid ideas of what you'd like to do and when," she explains. "And I like that. I don't need to have everything thought out and structured. In the search for economy, spontaneity is lost. I don't usually shoot a lot of pictures anyway. Sometimes I take only one."

The photo session took place in the tablao (Flamenco theater) of Casa Patas to make El Agujetas more comfortable performing. Because this would be a portrait, no backdrops or special staging were needed.

CAMERA AND LENS Ouka-Lele uses a Sinar 9 x 12-inch technical camera primarily because its large negatives permit high quality definition in enlargements. (Her prints are as large as 1 x 2 meters.) But this is not the only reason she chose the Sinar. "I'm really not interested in a lot of gadgets. I like a camera with a shutter that opens and closes. I bought the Sinar at a good price, and I liked its simplicity," she explains.

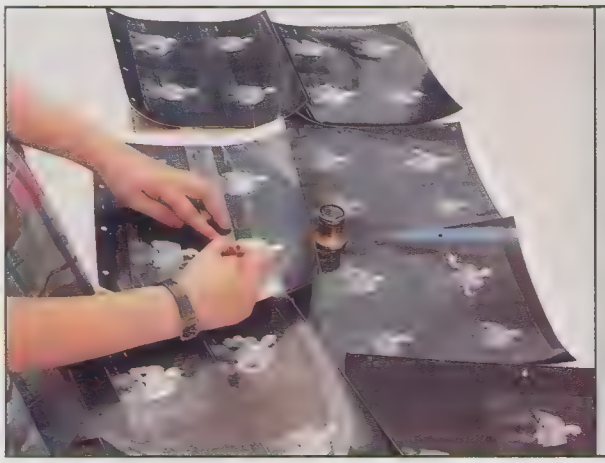
The artist uses a standard 50mm lens for all of her work. "For me, it's the one that seems closest to our form of seeing. I don't make things more complicated. I want the photo to be most like what I really see," she explains.

FILM When working in black and white, Ouka-Lele prefers to use either Ilford HP5 400 ASA or FP4 100 ASA film. Compared to Kodak, which produces "pretty" images, these films result in images that are a "little stronger or dirtier because the grain and texture is more visceral." But if need be, she says she would use any film.

LIGHTING Complicated lighting schemes have never attracted Ouka-Lele unless they are provided by nature. With El Agujetas, she sought to duplicate natural lighting in order to obtain a complete range of tones. Two studio flashes were used, one targeted directly at the singer to reveal the volume and form of his face, the other aimed slightly to the upper left to soften shadows cast by the direct light. The second flash also served to separate the black hair of the subject slightly from the black background. (See Figure 1.)

FRAMING In traditional Flamenco music, the cantaor is seated and claps as he sings. Since the artist's task was to capture the essence of the song, an extreme close-up would not suffice. Ouka-Lele chose to shoot the torso of the performer, and, if necessary, would crop the image when it was printed. (See Figure 2.)

SHOOTING Once technical preparations are complete, Ouka-Lele is ready for what she considers the most enjoyable aspect of her job: becoming a filter for reality. To capture her subjects at the best possible mo-



3 Ouka-Lele hoped that there would be one photo that revealed the singer's gold front teeth which she could later paint, but all of these seemed too contrived. Only one photo really conveyed the natural feeling she was looking for. The artist crops the image to include only the subject's face and clapping hands.

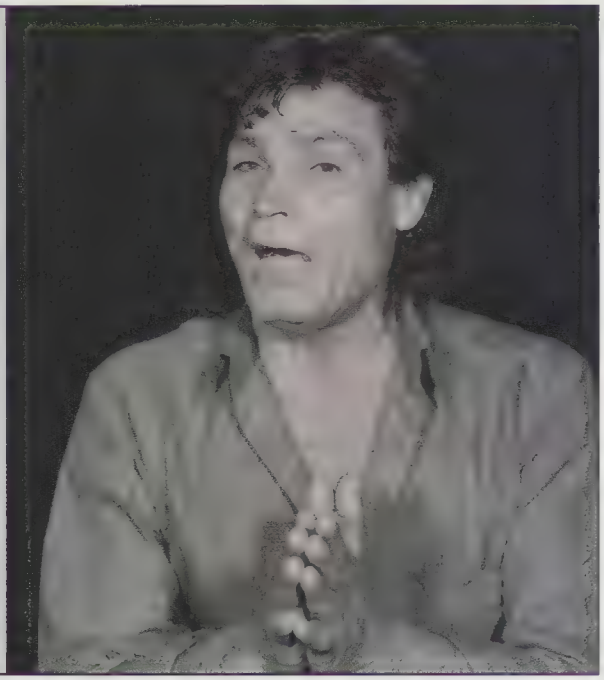
4 When enlarging the photo—in this case to 50 x 40-centimeters on Ilfospeed glossy, plasticized paper—Ouka-Lele chose to print the image lighter than normal because she knows in advance it will become darker with successive applications of color. A lighter print was especially important here because of the singer's dark complexion and the dark background.

ment, she stands to the side of the camera with the manual shutter release in hand, studying the scene. Describing the situation, she says: "Somehow it seems that once the camera is in place, along come the muses. And I step back and act as a catalyst or spectator to the situation. Therefore, you have to be open to what probability offers you, and to what the people around you might suggest. Sometimes it seems as if the subjects themselves press the shutter release!"

Her intention is to impose nothing upon her subjects but to wait for them to express themselves. With El Agujetas, however, this was not quite so easy. "The whole session was a little difficult because he didn't want to sing. He'd sing and stop, or he'd make a posed face and say 'take me now.' But then I'd have to say, 'You have to sing for real so the photos will reflect feeling,'" she recalls. El Agujetas protested that he needed an audience and could not sing, or complained that he is handsomely paid to perform. As a result, the photo session lasted six hours, and the artist shot more pictures—twenty-nine in all—than she usually takes.

5 Prior to painting, the enlargement is mounted onto a three millimeter thick PVC board with a double-sided sheet of adhesive. A machine with rollers does the work Ouka-Lele used to do by hand, thus eliminating the problem of air bubbles. The surface is smooth and mirror-like and does not lift up with humidity. Any necessary retouching will have to wait until after color application. If it were done now, the liquid watercolors would smear the retouched area.

6 The artist considers herself to be as much of a painter as photographer. She views the black-and-white photograph as a grisaille—a fully-rendered black-and-white underpainting. "I follow it while adding color," she says. Because she uses transparent liquid watercolors, the grisaille comes through in its entirety in the finished art.



EDITING THE PHOTOS

The following day Ouka-Lele developed the film in her studio darkroom and made contact prints of the 29 images. Because she prints at large sizes, special care has to be taken when inspecting the proofs for content, tonal quality and imperfections. The artist chose some likely candidates, then studied each one with a loupe.

Of the 29 photos, only one conveyed the naturalness and feeling Ouka-Lele was looking for. She had been hoping she would have several to select from, with one perhaps revealing the singer's upper row of gold teeth, but no such luck. "I thought it would be fun to later give color to the teeth, and I thought they would be a unique aspect of a very unique person, but every photo that revealed the gold teeth seemed too contrived," she explains.

One she had selected the pose, she used a red grease pencil and a ruler to crop the image to the desired framing. (See Figure 3.) With cropping, the focal point became El Agujetas' face and clapping hands. She left some of the dark background at the top to help project the figure forward.

ENLARGING Negatives must be carefully cleaned to avoid unnecessary retouching work on the positive. Because the artist prints her images very large, retouching can take an enormous amount of time. Enlargements are produced on Ilfospeed glossy, plasticized paper. "I've tried others, but the Ilford takes the liquid watercolor the best," explains Ouka-Lele. "I don't use a matte surface because the colors stay too put. With the glossy surface, it's easier to take color away if I decide to do something different while painting."

The artist enlarged the photo of El Agujetas to 40 x 50 centimeters in her lab. Size is usually dependent upon the image itself. "How do I choose the size of an enlargement? I'd like to know, because a small and large photo of the same subject yield different responses, yet both can be precious for their own reasons. It depends on how I feel."

When enlarging, Ouka-Lele is primarily interested in the tonal quality of the image. "If the final art is going to be a black-and-white photo by itself, then the photo's tonal force must be determined by the developing process. But when I paint a photo, it is both the photo and the colors—the final product—that have to convey force," she says. In this case, she chose to make a lighter print because she knew the image would become darker once she applied color. This was a particularly important consideration because of El Agujetas' dark complexion. A lighter print would also mean a lighter background, making it possible to add more color. (See Figure 4.)

PAINTING

In preparation for painting, the enlargement is sent out to be mounted. The process involves attaching the print to a three millimeter thick PVC board with a double-sided sheet of adhesive. A machine with rollers now does the work that Ouka-Lele used to do by hand. The result is a smooth, mirror-like surface that does not lift up with humidity. (See Figure 5.) "I used to attach the enlargement to cardboard with double-sided tape by hand, but even if the enlargement stayed put, I could never achieve a perfectly flat surface without air bubbles," she explains.

Any minor imperfections on the photo that require retouching are completed after the color is applied. If done at this point, the retouched area would smear with the application of watercolor.

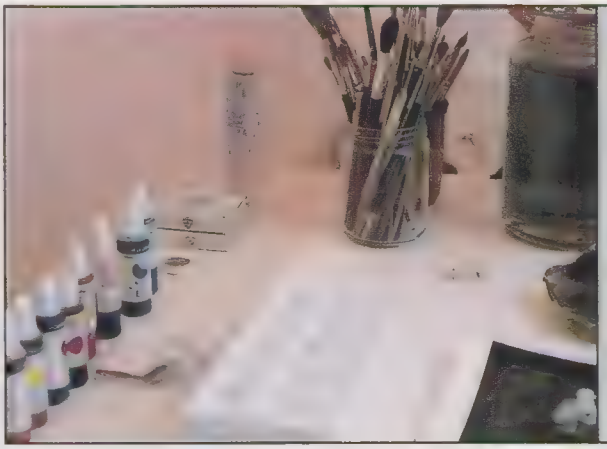
GRISAILLE At this stage in the painting process, Ouka-Lele compares the black-and-white photo to a fully-rendered sketch. "The photograph becomes like a grisaille—the black-and-white underpainting artists used to use to guide them while painting—and I follow it while adding color," she says. "Sometimes the artist lets the grisaille come through in the more transparent parts of their paintings, but in my case, because the watercolors are transparent, my grisaille comes through in its entirety." (See Figure 6.)

PIGMENTS The artist chooses the words "tint" and "dye" to describe the effect of her coloring process on the photo. She uses Vallejo, a Spanish brand, and Schminke's Diafoto liquid watercolors to achieve the uniform transparency she seeks. She has experimented with other brands, including photo oils, but says these paints either cannot be manipulated—some leave brushstrokes or color pools when applied to large surfaces—or are impossible to remove if a change is necessary. She has even tried cake watercolors, but finds them too opaque.

INTUITIVE, MINIMAL COLOR Using an analogy of Flamenco song to explain her intuitive method of color choice, Ouka-Lele says, "The manner in which I resolved painting El Agujetas was easy. Flamenco is something you're weaned on. You learn the laws, but you can't explain them theoretically. And if you ask me why I put a blue next to a red, I won't be able to explain it to you. I only see it and know when it's right and when it's not."

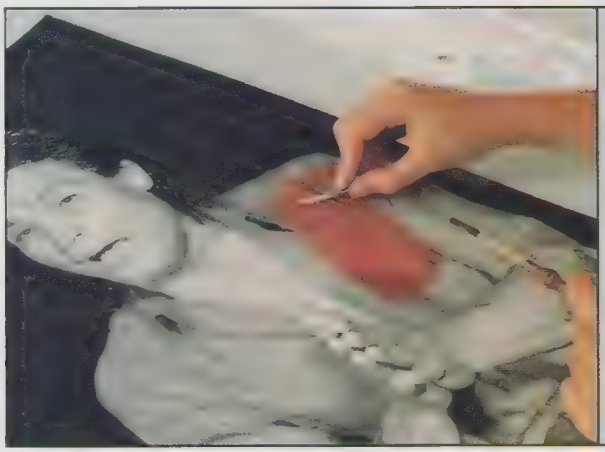
The artist's minimalist approach to art manifests itself again in the range of colors

(Continued on page 52)



7 Ouka-Lele's minimalist approach to art manifests itself again in the range of colors she keeps at hand. Various combinations of the three primary colors yield all the colors of her palette. Vallejo, a Spanish brand, and Schminke's Diafoto are the liquid watercolors she uses to achieve the desired uniform transparency.

8 The artist uses the words "tint" and "dye" to describe her coloring process. Color is applied to the photograph with animal hair or synthetic paintbrushes. Size of the brush depends upon on the size of the area to be painted. Choice of brush is also determined by the firmness of the point needed at the moment.



9 Once applied, Ouka-Lele uses a cotton-covered toothpick to spread the liquid watercolor. This procedure helps to achieve uniformity of tone and helps the paint dry quickly. This procedure is always used unless a special effect is desired.

WHEN DREAMS AND DESTINY MEET

Like the plot of a romantic novel, Ouka-Lele's career seems to have been predicted by a sailor's prophecy. At age 17, while selling her paintings at a southern Spanish port town, a sailor she encountered became intrigued by her work and bought the lot, telling her there was no doubt in his mind that one day she would be famous.

His prediction seems to be coming true. At 32, Ouka-Lele is a star in the Spanish art world and is rapidly acquiring international recognition. Her work has appeared in exhibitions throughout Spain, Europe and across the Atlantic—not to mention a summer 1989 debut in Tokyo. She has had 15 solo exhibitions with more on the immediate horizon. Two books have been published of her work—one with her original poetry.

An array of projects she has produced for clients such as *El Pias*, the Spanish daily, The Fashion Industry of Spain, and a joint endeavor with French designer Phillipe Model, using a 50 x 60 centimeter Polaroid for display in Paris' Cartier Foundation, has secured her reputation in the world of commerce.

Destiny is the word Ouka-Lele, whose given name is Bárbara Allende, uses to describe her present fate. She believes that human beings are artistic by nature. "If you open up a child to a branch of art at a young age, chances are they'll continue to do that art as an adult," she explains. This was certainly the case in her life. She was born in Madrid in 1957, the daughter of an architect. She spent a good portion of her childhood painting and drawing with her father. Because her grandfather was an amateur photographer, there were always cameras in the house.

In addition to the home life that nourished her as an artist, there were numerous trips to the Prado Museum. Even while being schooled by nuns, who said she spent too much time drawing instead of focusing on the "important subjects," it was clear to her that she would be an artist. Her family knew of the child's desires, but assumed she would take a traditional path via the university. While honing her artistic eye at various art academies in preparation for the university, a friend mentioned a photography academy. Ouka-Lele thought it would be an interesting dimension to everything she was learning. It was then she discovered an old photo enlarger in her parents' attic. She experimented with it and was astonished by the magic of the medium, which she had always thought of as very technical.

Though thoroughly prepared, Ouka-Lele chose not to attend the university. She eventually left Madrid for Barcelona with two friends who have also achieved fame in the Spanish art world. Her two goals when she left: To express herself as an artist and to make a living on her own.

The artist first began working in black and white, but eventually began to color her photos to satisfy her need to paint. She was encouraged when one of her photos found its way into a book of young Spanish photographers called "Beginning." Commissions soon followed. And when she created her popular

series, "The Hairdresser's" for her first individual exhibition, her career was launched. She has since explored color photography and plans to direct a short film that she wrote several years ago.

But there is still one mystery. Why the name Ouka-Lele? The artist explains it was chosen during a period of establishing a new identity, of breaking with the past. A friend had created a painting—a nocturnal landscape—depicting roads and the sky. Each star was given a name and those names were painted in tiny colored letters. One of those stars was Ouka-Lele. Her star has been shining ever since.

Other Work "The Hairdresser's" (1979-80, at left) was part of the first series of photographs Ouka-Lele painted. "This photograph was taken in Barcelona on the roof-terrace of the house where I lived and worked," says the artist. "The model is a friend who makes puppets and marionettes with things he finds in the garbage, at the beach, and so on." In "Poster for Meye Maier" (1984, at right, top), a poster created for a manufacturer of undergarments, Ouka-Lele sought a domestic feeling, thus the women dressing themselves with clothes from the clothesline. "This is a very important photograph for me. It is the first one that I find most like my own form of self expression," explains the artist. "While I changed the film plate, the mother asked the friend who was babysitting to bring the boy to her. At that very moment, I saw the light in the baby's eyes, and in the eyes of the woman facing the camera. I'd found the perfect moment and pressed the shutter release." The photo for "The Lions of Cibelles (1987, at right, below) represents the love story of Atalanta and Hippomenes. Cibelles, feeling that her efforts to unite the pair were unappreciated, ended up turning them into the lions who pull her chariot. Organizing the shoot, which took place next to one of the busiest intersections in Madrid, took more than a month. The actual execution was done in a day. A camera was mounted on a crane and the shot was taken from above. The photo, which is two meters long, is on display at the Conde Duque Exhibition Hall in Madrid.

(Continued from page 49)
she keeps at hand. Various mixtures of the three primary colors—red, yellow, and blue—yield all the colors of her palette. Two or three different shades of each primary color allow for some very subtle color combinations. (See Figure 7.) Water is used as a whitener to dilute and thus lighten the concentrated liquid watercolor.

BRUSHES Color is applied to the photograph with paintbrushes in sizes which are determined by the size of the area to be painted. (See Figure 8.) Ouka-Lele, who has also published poetry to accompany some of her works, described the paintbrush in one of her poems as "a mistaken finger where hair grows instead of a nail." The artist selects between an array of animal hair and synthetic paintbrushes, depending on the hardness of the point needed at the moment. She has no favorite brands and actually tends to prefer the most economical.

The color is not left to dry by itself on the Ilford paper's shiny surface unless a special effect is desired. Immediately after color is applied, Ouka-Lele both dries and extends the color with a cotton-covered toothpick in order to achieve uniformity. (See Figure 9.) Drying also serves another purpose. It is a timesaver that permits painting with a different color in an adjacent area without having to worry about the colors mixing.

Working in small sections, the artist proceeds from light colors to dark, converting every gray tone of the photo into a tone of color. "If it's a darker gray," she explains, "I'll give it a darker color tone." A color is applied as the base, and then a darker shade of the same color is applied as the gray tones dictate. This is how the deepest grays of the shadows of El Agujetas' shirt eventually acquired the deepest shades of red-orange. (See Figure 10.) As she moves from large areas to small, even the smallest areas that receive color are dried immediately with the cotton-covered toothpick. (See Figures 11 and 12.)

REFLECTIONS The artist explains that she has to intuit color reflections. "In color photos, reflected color is integrated naturally into the color scheme of the photo. But, because I give color to the photograph, I had to imagine, for example, how the light reflected from El Agujetas' shirt would effect the color of his face." This is why Ouka-Lele's work can be so startling. The senses want to believe that they are seeing a color reproduction of reality. Instead, they are seeing reality colored. (See Figure 13.)

Ouka-Lele estimates it took her three or four days of painting time, spread over one month, to complete the work.

CLEANING AND UV VARNISH Before the finished art is sealed, it must be cleaned of all grease stains and dust. For cleaning, the artist uses Johnson's baby oil, which is applied with an absorbent paper that will not scratch the surface. After applying the oil, she keeps wiping the surface until her application paper is clean and there is no oil left on the photo's surface. (See Figure 14.)

The final art receives a double coat of liquid Tetenal Antiactinic Varnish to protect the color from water drops and the photo from light. The varnish is applied

10 Working in small sections, the artist proceeds from light colors to dark covering every area of the photo. To achieve depth, "Darker grays receive darker tones," says the artist. A base color is first applied, then dried. A darker shade of the same color is then applied over the area, as the gray tones of her grisaille dictate.

11 After painting in the background curtain and hair, Ouka-Lele moves on to the features. The artist mixes a light flesh tone from the primary colors and covers the face. Next, she moves to the facial details, mixing light pinks and violets for the mouth.

12 As is her procedure, she immediately dries the area she has just painted with a cotton-covered toothpick. Drying is a timesaver that permits her to paint an adjacent area without having to worry about the colors mixing.

with a four centimeter paintbrush in the most dust-free room in her studio, the darkroom. (See Figure 15.) She has tried spray varnish, but found it expensive (because she used so many cans) and hazardous to her health.

PRODUCTION

Ouka-Lele's primary concern for the poster's design and typography was that it achieve an equilibrium with the painted photograph. On previous projects, she has discovered if she does not become involved at this stage, the results may be unsatisfactory.

For the design, Ouka-Lele turned to close friend John Rosenfeldt, a Madrid-based graphic designer. Rosenfeldt, a Casa Patas regular and a fan of Flamenco, had been following this project enthusiastically from the sidelines. His familiarity with the various dimensions of the project contributed to a rapid resolution of design and typeface selection. He spent four hours designing it, and four more executing the final art.

Rosenfeldt and Ouka-Lele both felt it was important the typeface "broaden the message of the poster by adding a dimension that was both classic and dynamic," says Rosenfeldt. As a point of orientation, he used the same lettering design of the Casa Patas sign that appears at the entrance, but narrowed the letterforms and spaced them broadly to give it a more classic feeling. "I saw the placement of the type at a first glance," he says. The large separation in the letters would also permit the type to be easily read when the image appeared on the business cards. (See opening spread for poster.)

The hand-lettered type was done during the month of August amidst vacations and other project commitments. Printing took place in early October. The final art was unveiled by Ouka-Lele at the end of August to a smiling Rufino Rodeiro in the silence of the empty Flamenco tablao. Within a month's time, the tablao would come alive with the sounds of live Flamenco and its audiences, and the poster would be in place, reminding all Flamenco enthusiasts, that after all these centuries, the essence of the art can still be discovered every weekend in Madrid at Casa Patas. ■

Barry Louis Rubin in an American freelance writer and communications consultant based in Madrid, Spain.

13 Color reflections, which are integrated naturally in a color photograph, must be intuited by the artist. The reflection of the subject's shirt, for example, helps determine the color of his face. The senses may believe that they are seeing a color reproduction of reality, while they are really seeing reality colored.

14 Prior to sealing, the finished art is cleaned of all grease stains and dust with Johnson's baby oil. It is applied with an absorbent paper that will not scratch the photo's painted surface. This procedure continues until the paper she is using shows no evidence of paint and there is no oil left on the surface of the photograph.

15 Ouka-Lele applies a double coat of liquid Tetenal Antiactinic Varnish to protect the photo from light and the color from stray drops of water. The varnish is applied with a four centimeter brush in the most dust-free room in her studio: the darkroom. The artist tried spray varnish, but found it expensive (it took too many cans to cover) as well as hazardous to her health.

Upbeat Humor on a Low Budget

Working with a tight budget, Alexander Isley Design creates a novel poster plus a booklet, T-shirt and mask for the New Music America Festival.

By Simon N. Dumenco

So what does the goofy kid's face on Alex Isley's New Music America poster have to do with New Music or America? Nothing. And that's the idea.

'At the beginning,'' says Isley, ''New Music America's instructions were not to use New Music or America as the focus of the poster, which immediately forced us to throw away any obvious ideas.''

And to up the ante, NMA director Yale Evelev says he gave Isley the challenge he gives to all the designers he works with: ''Make it wilder than you think you can.''

A dream assignment? Well, not quite. Though the 1989 New Music America Festival would be hosted by the Brooklyn Academy of Music as part of its annual Next Wave Festival, neither BAM nor NMA had a lot of cash to spare. When he got the job, Isley says the client's edifying directive of ''Do whatever you want and make it great,'' was accompanied by the disheartening, ''We have no money.''

But if there is any designer who has become legendary for working miracles on hellish budgets, it is Alexander Isley. He started his firm after a celebrated year-and-a-half stint as the first full-time art director of *Spy* magazine, where he produced quirky, widely-lauded designs on what was then probably the tightest budget of any major New York magazine. The oft-imitated visual tableau which Isley championed at *Spy*—rudely disembodied stock headshots, for example, and dramatically skewed typography—was devised in large part because it was so cheap to execute, yet produced striking results.

And so Isley, now at his own firm, went to work on the New Music America project using the blue-light-special bag of tricks he first assembled at *Spy*.

THE CONCEPT

The NMA poster job first came about when Yale Evelev called Isley to talk about designing a special brochure (which later grew into an 88-page booklet) for the New Music America Festival. Concurrently, Isley was working with Evelev on an album cover for Warner Brothers, which was one of the reasons the director contacted Is-

New Music America Poster Following the client's directions for making the New Music America poster "wilder than you think you can," Alexander Isley Design incorporated stock photos—the kid in the center and ocean waves—with the spiral type and the "Next Wave" logo (far right). When posted, the poster can be ganged in rotated fours for a virtual billboard effect (near right).

MUSIC
AMERICA
NEW

ley for this project. Plus, on the NMA project, the designer would deal primarily with just two people: Evelev and BAM board member Doug Allen. That was crucial. "I've turned down jobs," says Isley, "either because the designs were going to be approved by a committee or I wouldn't be able to meet the ultimate decision-maker until midway through the process."

The assignment sat idle for months while Evelev and his staff assembled the dozens of performers who would appear at the November 1989 festival, including Talking Heads lead singer David Byrne, the World Saxophone Quartet, Negativeland and even the Butthole Surfers. "Then they called up," says Isley, "and it was almost 'By the way, we also need you to do a poster for this and a T-shirt.'" The poster would quickly become the centerpiece of the project.

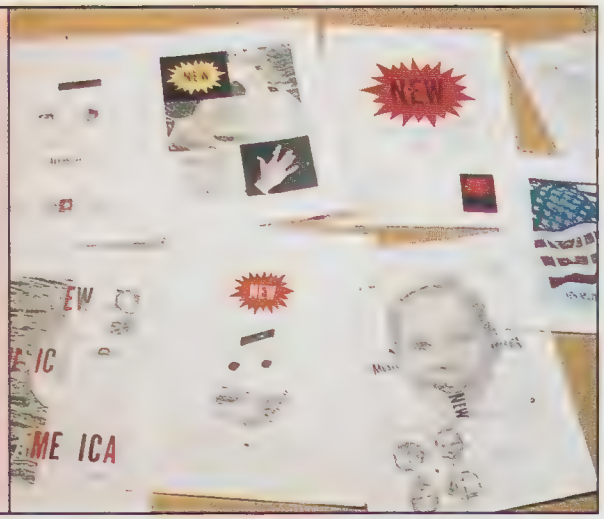
Of course, like any scrappy young designer, Isley initially disregarded Evelev's directive to avoid the obvious. Working with designer Alex Knowlton, his former *Spy* protégé, Isley produced nine 8½ x 11-inch roughs, some including large musical notes and outlines of the United States. (See Figure 1.) "Even though you're told not to do it, that's probably all the more reason to try to do it," Isley says. At any rate, it allowed the two Alexes to work the obvious out of their system.

COMPS From the roughs, the designers produced three comps. One fixated on hands: a hand playing piano (music), a hand bracketing the Western Hemisphere on a globe and a hand with a string tied around its index finger (to convey "Don't forget to attend," which would be repeated in type).

Another comp simply used the ubiquitous "New" emblem that appears on every other product on your grocer's shelves. Isley briefly entertained the idea of having the jumbo "New" emblem printed in fluorescent orange and perfed on self-adhesive stock, so that recipients of the poster could peel it off and post it anywhere they wanted—kind of an anti-poster or neo-poster idea.

For their third comp, Isley and Knowlton planned to use a little boy's face to convey the sense of giddy delight and "newness" that patrons of the New Music America Festival might experience. While making rough sketches, Knowlton

1 Isley and Knowlton produced seven color roughs in-house, several of which blatantly attempted to spell out "New Music America" in graphic language. The rough with the little boy's face was conceived with the idea that the poster could be grouped.



2 Alex Knowlton, a designer with Alexander Isley Design, surveys black-and-white glossy prints ordered from H. Armstrong Robert's stock photo catalog. Though they ultimately settled on the boy in the upper right corner, Isley was briefly fond of the boy with bottle caps on his hat.

3 The waves that appear in the final poster were also ordered from stock images. Isley initially used the calmest waves shown here, but switched to more violent waves at the client's request. These would represent "Next Wave Festival," of which New Music America would be a part.

Photos by Marianne Barcellona

4 These are the final color comps that were presented to the client. New Music America director Yale Evelev and the brass at the Brooklyn Academy of Music chose the goofy boy. That comp was created by photocopying the waves onto green paper. The cream-colored areas are actually cut up manila envelopes with type pasted onto them. The red type was cut from red paper. Colored pencil was used on the photocopy of the boy's face.

5 Isley applies Marshall's Photo Oil Colors (from a set he has had since his college days, a concrete example of the designer's sense of economy) to a photographic copy print of the selected stock photo. An unsuccessful color separation was later attempted directly from this art, but a transparency was ultimately required.

6 Isley and Knowlton initially tried to achieve the fade-to-infinity slant of the words "New Music America" by farming out the work to a designer who specializes in Mac type. But they ultimately found it more efficient to do it the old-fashioned way: by hand, with perspective grids.

ordered black-and-white glossy prints of about a dozen headshots from a stock photo catalog. (See Figure 2.)

One image of a smiling, freckled, gap-toothed troublemaker jumped out. Says Isley: "We wanted a big, singular, dumb image." They found it. The cherubic little guy could almost be Alex himself in his own Wonder Years, but he is not. Or at least Isley denies it.

REFINING THE IDEA

"For a poster, what you need is something that's really going to jump off the street and arrest you." The little boy's face would do that, but Isley had to figure out some way to convey the typographical information effectively as well.

The solution Isley and Knowlton hit on was to play on the idea of music as sound. "New," "Music" and "America" would emanate from the boy's ears and mouth, like sound waves slanting toward infinity. Doing that would split the square shape of the poster into four quadrants, two of which would be tinted pale cream, and two of which would be drab green over stock images of waves. (Isley had tried having nothing but type in the quadrants, but found the look too static.) The waves would convey "Next Wave Festival," of which New Music America would be a part. (See Figure 3.)

Isley points out additional complications: "We also had to get in the little logo for New Music America, as well as the Next Wave logo and the information—the dates, phone number, address—on the poster somewhere." It would be very easy for the poster to get tragically cluttered, he says. "So we decided to place it all in a band at the top, which put it in a very important place as far as the client was concerned, but also separated it from the rest of the poster and let the image stand on its own a little bit more."

PRESENTING THE COMPS Isley presented the comps to Evelev, who was pleased with the three designs because he was hoping for something "real kicky." (See Figure 4.) But he feared the stand-out comp—the boy's face—would not be chosen by BAM. "I thought it was a little too flip. It was not a very BAM-like image."

To the contrary, Doug Allen and his colleagues at BAM loved it, especially after they saw a blown-up final comp. They had

only one request: that Isley use "more sinister waves" in the two green-tinted quadrants—exactly the opposite of an instruction a typical, stuffy client might give. The request suited Isley and company just fine.

PRODUCING THE ART

For all its punch and immediacy, the actual execution of the artwork was fraught with all kinds of details one would not normally consider. The art (except for the image of the boy) would be reproduced size-for-size from the mechanical, unlike a lot of larger posters that are done at one-half scale. "Our feeling was that the type"—especially when it came to the small print—"would soften up a bit if done at one-half scale," says Isley.

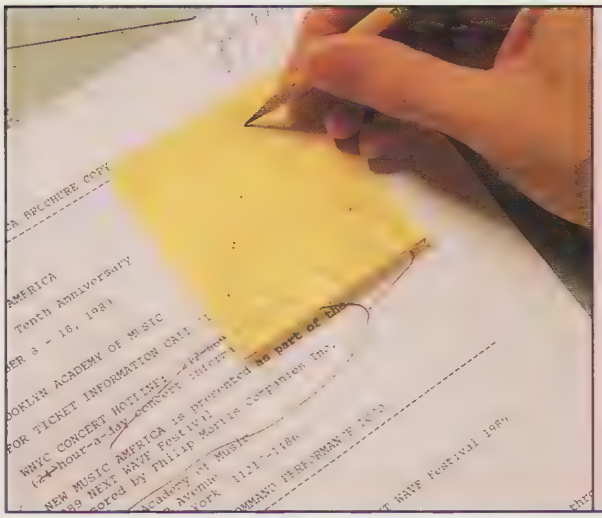
The client graciously deferred to Isley's decision to minimize the typography that details some of the performers, and so on. The idea was that most passersby would gain the primary impression of "New Music America," then they would pick up the dates and times in the *Village Voice* or *The New York Times*. But if they really wanted all the details up front, they could cozy up to the poster and it would all be there.

HAND-TINTING Isley ordered an 11 x 14-inch black-and-white copy print of the boy's face from a specialty processing house. Then he hand-tinted the face, putting pleasing pinks in the little guy's cheeks and baby blues in his wide eyes. True to his reputation for economizing, Isley used the same tubes of Marshall's Photo Oil Colors that he has had since his college days. (See Figure 5.)

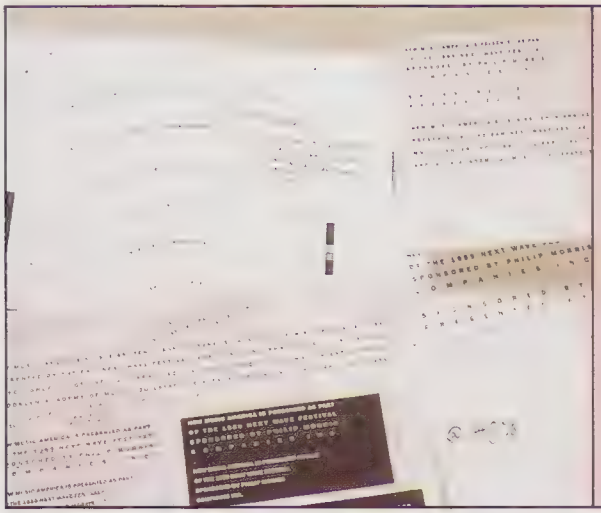
While work on the other elements of the design progressed, the kid was sent out to be color separated. (The separator soon requested an 8 x 10-inch transparency of the art, though, because the brush strokes from the hand-tinting were showing up in the separation.)

TYPE Knowlton worked on the type for "New Music America." He had initially tried farming it out to a designer who specializes in distorting Mac type, but that designer could not get the desired expanding-perspective effect exactly right. So Knowlton used old-fashioned perspective grids to modify Alternate Gothic No. 1. (See Figure 6.)

The small type in the yellow quadrants and in the black band at the top (Franklin Gothic Bold) was done on the Mac, how-



7 Working from copy provided by the client, Knowlton calculates the approximate letterspacing of the type that will appear in the two pale cream-colored quadrants on the poster. The typeface he is working with is Franklin Gothic Bold.



8 Final typographic output on film from a Mac service bureau. The information changed a few times before this stage, and each time Knowlton had to figure out different letterspacing. However, using Mac type afforded the design team the ability to correct and realign quickly.

9 When the final boards are assembled, a for-position-only stat of the kid's face is placed on an overlay in order to make it easy to reposition and to butt the head photo and the wave photo on the base board together.

10 Isley indicates the color breaks on the mechanical, using a tint book. The color call-out overlay tops the overlay carrying the type. He could not find the precise shade of pale cream he wanted, so he used a manila folder as his color sample.

11 The back of the poster contains complete listings for the New Music America festival. "There's not much you can do with listings," Isley confides. But to please the client, who requested a more lively treatment after seeing the first comp, Isley threw in some gray tints and a coarse-grain halftone of waves to tie into the front of the poster.

12 The first proof, at left, came back too blue, so Knowlton requested 10 percent more yellow and five percent more magenta. The second proof, at right, came back just right, except for the inevitable little dust specks, circled in red.

ever. (For this work, Isley hired Natasha Lessnik, a designer who works exclusively on the Mac. She uses Aldus Freehand to draw an arc, then positioned the type next to it.) This was fortunate, because some of the information changed mid-production and could be corrected and re-aligned quickly. (See Figures 7 and 8.)

MECHANICAL When assembling the final boards, the designers used an acetate overlay with a black-and-white position-only stat of the boy's head. (See Figure 9.) That made it easier to position it and to butt the waves on the base board with the edges of the head. The "New Music America" type was placed on an additional overlay, which was topped by a tissue overlay with color instructions. Most of the colors were specified from a four-color tint book, but Isley could not find the right shade for the two pale cream quadrants, so he used a manila folder as his color sample. (See Figure 10.)

It did not stop there, though. There was another production nightmare lurking behind the boy's sweet little face. Though roughly 1,500 copies of the poster were slated to be posted throughout New York City, another 48,500 would be mailed, and so a complete schedule would have to appear on the back. Again, the Mac was a godsend.

The back was to be printed one-color (black). Revisions to the line-up of artists were made until the last minute, and after an initial layout was completed, the client asked that Isley somehow enliven the endless listings. As Isley notes, "There's not much you can do with listings." But he obliged the client by throwing in some tints (to compartmentalize some information) and by adding a coarse screen halftone of waves in one corner of the listings to tie into the other side of the poster. (See Figure 11.)

When the kid's face came back from the separator, he looked sickly—too blue. So Knowlton requested 10 percent more yellow and five percent more magenta. The second time around, the face looked just fine. (See Figure 12.)

GANGING THE POSTER There were more subtleties yet behind the image. The dimensions of the poster, of course, had been calculated all along so that it could be mechanically folded (into eight squares) so that it would be acceptable in size.

shape and weight by U.S. Postal Service standards for bulk mail. (See Figure 13.) But there was one delightfully clever twist to the poster that Knowlton thought of while he and Isley were designing it: when posted in the streets, the poster could be ganged in rotated fours for a virtual billboard effect. (See opening spread.)

And then there was the subtlest detail of them all—and the only one that did not work. Isley specified a matte varnish over the entire front of the poster except for the face, so that the face would have extra "jump." (See Figure 14.) But the paper selected lacked sheen, and the matte varnish was ultimately imperceptible.

T-SHIRT, BOOKLET AND MASK

As if all of this were not enough, remember that Alexander Isley Design also had a T-shirt and a booklet to produce, too, both of which are virtually stories in themselves.

Isley decided to diverge a bit from the design of the poster for the peripheral pieces. "It would have been very easy to take the poster design and shrink it down to make it fit on the T-shirt and the cover," he says. "But that was not really what we were interested in doing. I didn't want it to look like an across-the-board corporate I.D. I preferred to allude—using some of the same images and typefaces."

BOOKLET The booklet the firm produced was essentially a special edition of the Brooklyn Academy of Music's semi-regular publication *On the Next Wave*. Up until the point when Isley took it over (for the special New Music America edition only), the publication had been an 8½ x 11-inch, saddle-stitched, glossy stock, one-color book.

Isley says his intent was "to make it more like an artifact instead of fitting it into the series with all the other ones they've done." With that in mind, "we decided right off the bat to try to use the same amount of paper approximately, but to make the format smaller." The new, special-edition trim size, thoughtfully scaled for portability, would be 5½ x 7½-inches on uncoated stock. It would add up to 88 pages, produced almost entirely on the Mac, including bios for more than 30 performers, and eight essays with *Spy*-like opening spreads. (See Figures 15 through 18.) And the entire schedule for the New Music America Festival would be repro-

13 Isley studies the blueline, which is folded the same way that the final printed piece will be—according to proper dimensions for size, shape and weight in U.S. Postal Service bulk mail standards, because the poster/schedule will eventually go through the mail.

14 The Matchprint, incidentally, had to be done on two pieces of test paper, because of the dimensions of the poster (26 x 28-inches) which would be reproduced size-for-size from the mechanicals. The yellow film on the overlay here indicates the position of the matte varnish, which unfortunately was barely visible in the final printed piece.

15 Various comps for presentation for the 80-page booklet, a special edition of *On the Next Wave* magazine for the New Music America Festival. Isley had to work within the budget BAM had used for its previous editions, so he chose a shape (5½ x 7½) half the size of previous editions, but included twice the number of pages.

ALEX ISLEY ON HIS OWN

He is three years shy of 30 and already he is somewhat of a minor legend. Right out of school he worked with Tibor Kalman at the impossibly hep M&Co., and within a year he was a senior designer. Then he was courted to be the original full-time art director of *Spy*, which it seems every other art director has cribbed from in some large or small way. And now he is living his dream—just five years out of school, mind you—running his own design firm and running out of wall space for all the awards he keeps pulling in. More than 70 (including those from the Society of Publication Designers, AIGA, *MacWorld*, *Print*, National Endowment of the Arts, the Herb Lubalin Memorial Award, to name a few) at last count.

The coup de grace: Just a little over a year old, Alexander Isley Design, now four designers strong, "is making money."

For all his breathtaking success, though, you have to give Isley credit. He had been saving money to start his own firm since finishing school at the Cooper Union in New York (which he came to from the North Carolina State University School of Design), and now he has figured out a way to keep overhead at his Manhattan office low enough to be able to work with his kind of clients. "We're starting to specialize, I think, in good clients with great ideas but no money whatsoever," he deadpans.

The *Spy* art directorship, in retrospect, was just the background Isley needed. "He is not the sort of designer who needs a lot of money to think he's doing something important," says *Spy* co-editor Kurt Andersen. "And we had very little money when we hired him."

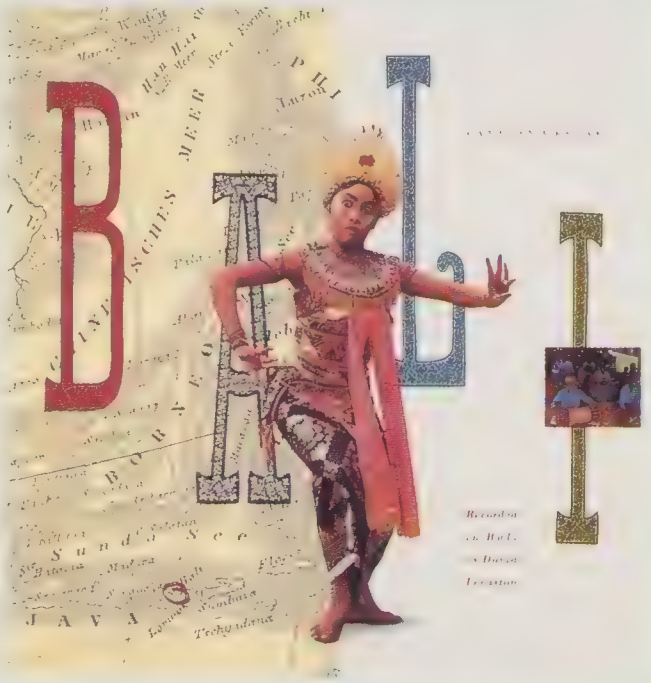
Isley explains it this way: "It kept us from doing what I consider sort of the standard editorial design for a magazine, in which you commission an expensive photograph or illustration, put it on the left page, and do this sort of type design thing on the right page, and that's considered your design. Instead, we were more forced to use typography and found objects as our type of illustration." And the ubiquitous, in-your-face stock photography in *Spy* gave it "this kind of earnest, documentary feel," which is just what Andersen and the magazine's other co-editor, E. Graydon Carter, had in mind.

Andersen has high praise for Isley's worldliness—"his range of knowledge is pretty broad and catholic"—and his demeanor. Isley dispenses none of the "prima donna attitudes that I think some art directors feel obliged to do simply because where they worked, art directors behaved that way, so they think that's part of being an important art director."

The *Spy* gig lasted from January 1987 to July of '88. Isley was feeling more than a little burned out and finally left to start his own firm, promising himself that he would take it easy the first few months, taking his time to find a space and "to do exciting things like buying shelving and lights."

Of course, he could not languish too long. The rent for his cozy, sunny office at West Broadway and Canal is $1,700 a month (for a rapidly contracting 1,300 square feet, "if you count the hallway and the window ledges outside of the building," he says). And now he's got three other designers to feed—Alex Knowlton (former assistant art director at *Spy*), Carrie Leeb and Barbera Sullivan—but no account executive, thank you; virtually all of the 115 jobs Alexander Isley Design did in year one were drawn in by word-of-mouth.

Keeping the paychecks coming should not be a problem if Isley can keep landing projects from such clients as the Brooklyn Academy of Music, J&B Scotch, *Archaeology* magazine (which he redesigned and still art directs), Warner Brothers and Simon & Schuster. Says Ken Geist of Simon & Schuster children's books, for which Isley has done press kits and promotional materials: "He's a hipster. He has the ability to come up with something that is really great and innovative and wonderful. The next time we have something big again, he'll be the person I use again, that's for sure."



Recent Work Alexander Isley Design completed this BALI album cover for Elektra/Nonesuch Records. The album design is the first of an "Explorer Series" of recordings for the client, hence the map.

duced on four pages in the middle. The placement, of course, was intentional. Eighty-eight pages, Isley notes, is "pretty thick and chunky, so it's naturally going to try to spring open to the middle of the book; that's why we put the schedule there." The 50,000 posters and 6,000 booklets were printed by Meehan Tooker of East Rutherford, N.J.

T-SHIRT The front of the T-shirt emphasizes "new" while alluding to the kid's face with cut-outs of his eyes and broad grin. (See Figures 19 and 20.) As it turns out, one of the primary commercial sponsors of the festival, Philip Morris, was slated to have its logo printed on the sleeve, so the minimalistic allusion to the kid allowed Isley to avoid the potentially unsavory juxtaposition of a cigarette company's name and an innocent's angelic face.

MASK After the poster, T-shirt and booklet were wrapped up, Isley had yet another idea. The boy's face, he thought, could be adapted into a mask for festival goers, as sort of a quirky keepsake. He suggested the idea to BAM, and BAM bit. So at the last possible moment, Isley roughed a format (a 13-inch high, black and pink, die-cut silhouette with die-cut eyes and mouth, and an elastic band) and even came up with the ridiculously belabored "instructions" for using the mask, which were printed on its reverse side. "Carefully peer out through cut-out (pretend) eyes," it reads, "remembering to keep your own (real) eyes open."

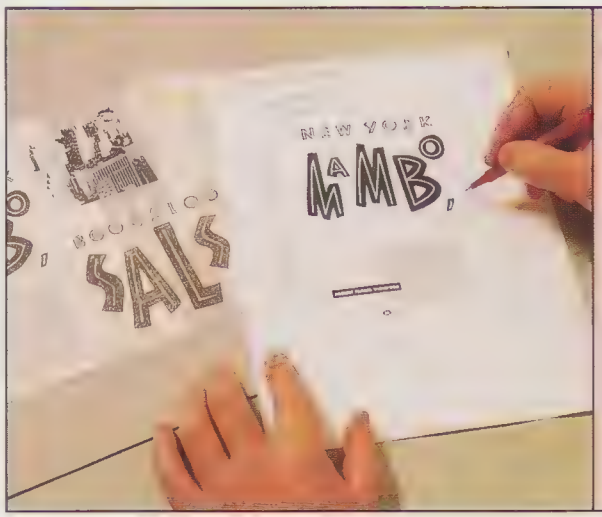
A few weeks later, approval was given. After receiving estimates for as much as $2 per unit, it was decided that extra hands at BAM would glue a stick to the 2,000 masks that were printed (also by Meehan Tooker). (See Figure 21.) This reduced the per unit cost to 75 cents plus the $88 for the ¼ x 18-inch sticks. As a final twist, noted performance artist Laurie Anderson, who was scheduled to appear at the opening ceremonies, was reportedly making plans to cement the mask's place in pop-culture history. At press time, Anderson was talking of filming the masked audience and incorporating the footage into one of her multimedia performance art productions.

THE PAY-OFF

All of the above, of course, amounts to an almost inconceivable amount of work, all

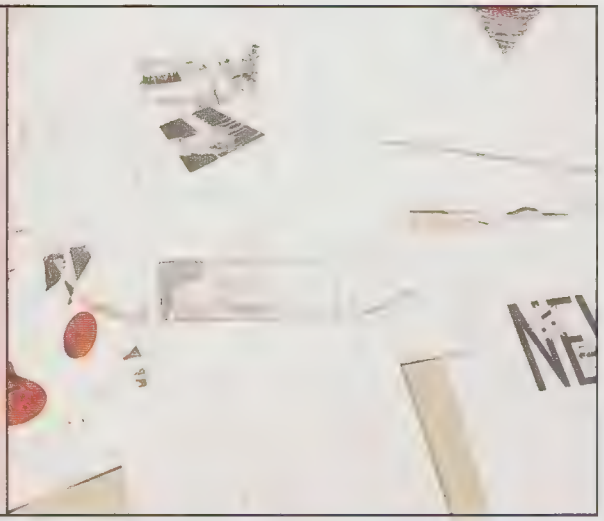
16 Isley works with thumbnail sketches for what amounts to *Spy*-like feature spreads (eight essays in the booklet), plus a rough page planner and a computer-generated page planner produced on the Mac. The booklet would also include bios on more than 30 artists and a festival schedule.

17 Various miniaturized comps for the proposed cover of *On the Next Wave*. The accepted version, at right, alludes to the poster. "It would have been very easy to take the poster design and shrink it down. But that wasn't really what we were interested in doing," he says.

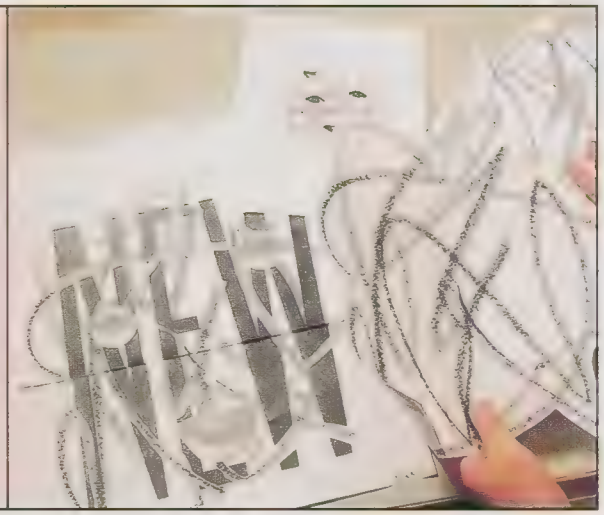


18 Knowlton corrects laser proofs for an *On the Next Wave* page layout. Each of the eight essays in the book featured a different headline typeface to "mix it up a bit; to give it that feel," Isley says. His goal was to make the book look more like "an artifact" rather than a part of the existing series.

19 These represent various stages of the T-shirt design for the New Music America Festival. Again, "We didn't want [the project] to look like an across-the-board corporate I.D," says Isley, who hoped to make the T-shirt a little more explicitly related to the words "New Music America."



20 The final design for the T-shirts, which were printed after this magazine went to press, are shown here (through photocopies of the mechanical). Though the word "New" gets the major play here, the little boy's face is still alluded to with silhouettes of his wide eyes and broad grin.



done, remember, on an incredibly tight budget. For the moment and for the record, Isley compresses the months-long trauma of this vast project into one line, saying only that it was "among the most challenging and time-consuming and fun work that we've done."

But when he is asked to try to deconstruct the appeal of the little kid with the goofy grin, it is clear he knows he has helped create some fleeting magic for New York's mean streets: "The kid for some reason is very hard for me to explain—unlike a lot of the work where you can sit down and try to rationalize it and spell everything out and there's a reason for everything. I can't really explain it except it seems to be an appealing image and somehow, most people who look at that kid's kind of smile and are drawn to it. And it makes you kind of curious and happy. And after all, that's what the most successful design should do: You see it, and you smile, and you're drawn into it, and you want to know more about it. It works on that very simple level."

And what about that little kid, who made all of this possible? "I keep thinking that this guy is probably 40 years old right now walking around and he's going to see his face on the wall," Isley laughs. "I wonder where he is right now." Maybe he is in New York enjoying his fame. ■

Simon N. Dumenco, a Knoxville, Ky.-based writer, is an assistant editor at Special Report: Living.

21 The mask that Isley designed and wrote the humorous instructional directions for (sample at far right) was handed out at opening night festivities. After receiving estimates for as much as $2 per unit, it was decided that extra hands at BAM would glue a stick to the 2,000 masks that were printed. This reduced the per unit cost to 75 cents plus the $88 for the ¼ x 18-inch sticks.

fig. 1
RECOMMENDED USAGE

fig. 2
INCORRECT APPLICATION

WARNING:
THE WEARING OF A MASK IN PUBLIC BY AN ADULT IS ILLEGAL IN CERTAIN STATES. THIS MASK IS INTENDED SOLELY FOR THE PRIVATE USE OF OUR AUDIENCE. IMPROPER APPLICATION MAY RESULT IN DIZZINESS AND/OR TEMPORARY BLINDNESS. DO NOT DRIVE OR OPERATE HEAVY MACHINERY WHILE WEARING THIS MASK

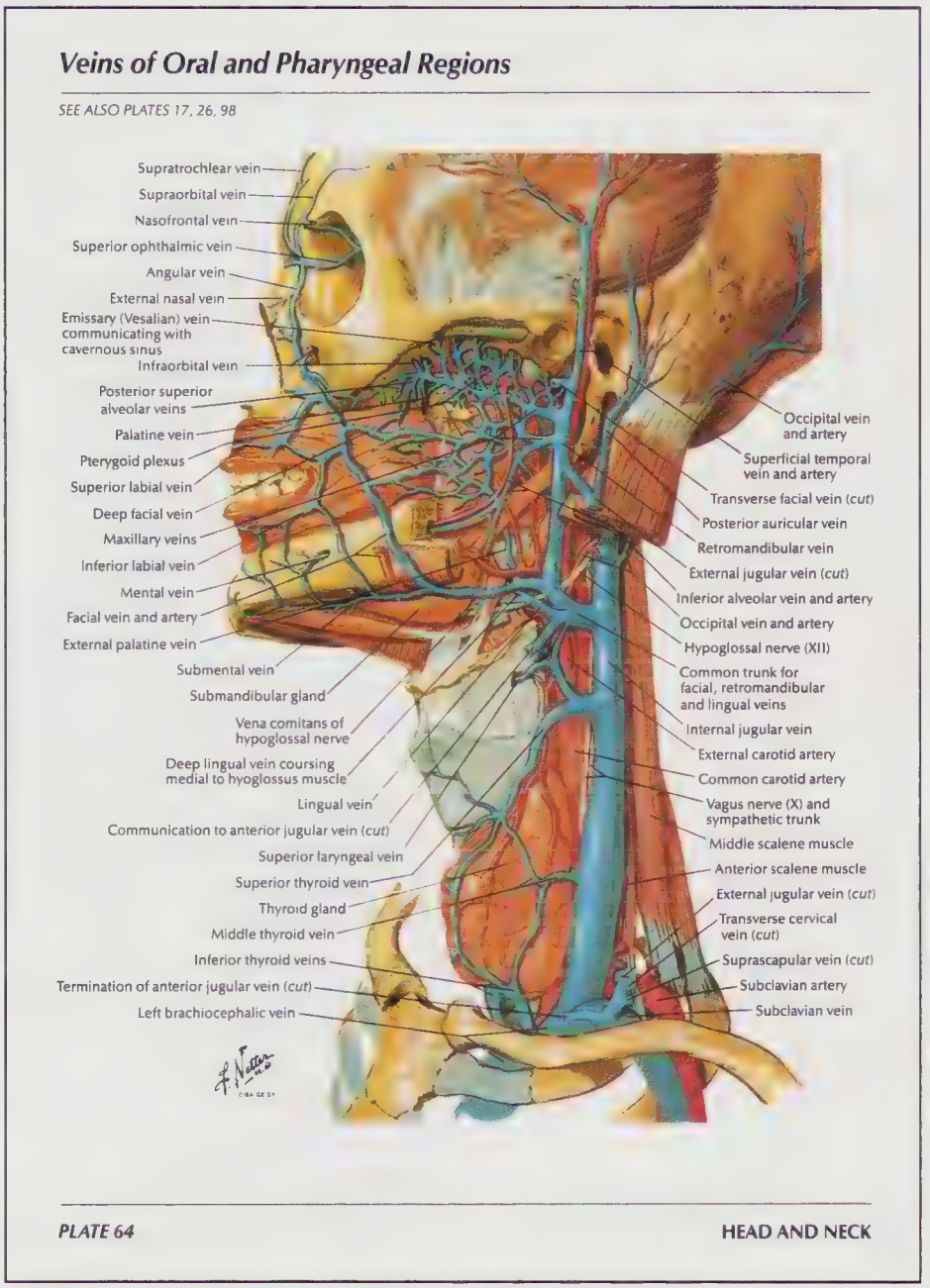
Birth of an Anatomy Atlas

From original art and dupe transparencies to color seps and printed product, exacting hand-work and high technology produced an unusually complicated book.

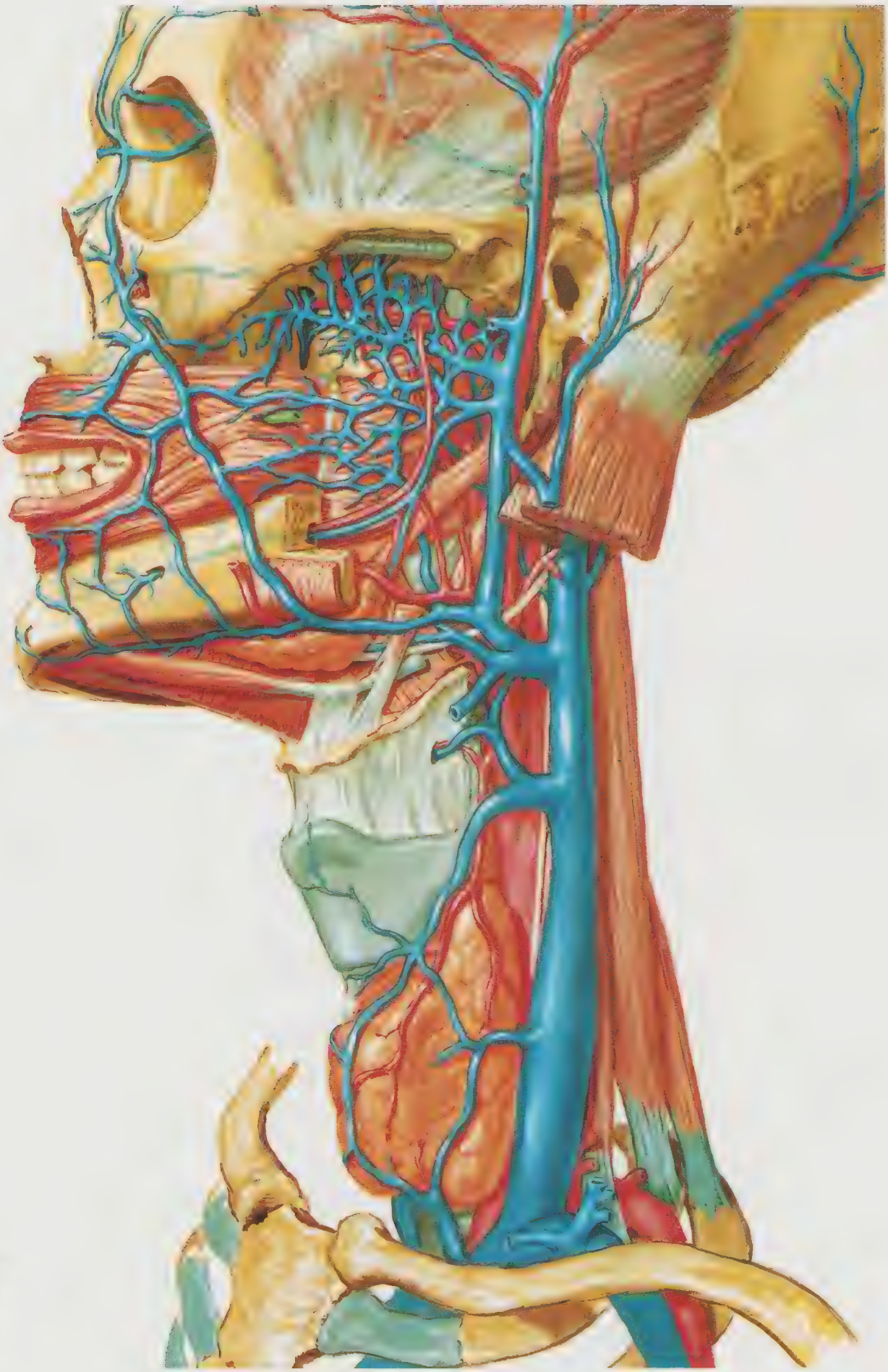
By Susan E. Davis

"Atlas of Human Anatomy," by Frank H. Netter, M.D., became a classic as soon as it was published in October of 1989. Based on more than 40 years of work by the world's best-known medical illustrator—some have called Netter a modern-day Leonardo da Vinci—the book contains 592 pages with 514 color plates. Each illustration reveals in minute, exquisite detail every aspect of what physicians are required to know about the human body.

How did this extremely valuable, monumental work come about? *Step-By-Step Graphics* was invited to explore the process with the team that spent more than two years producing the book. "It turned out to be a more ambitious project than we originally planned," admits Philip Flagler, the publisher and director of



The Body Illustrated Because Frank Netter's watercolor illustrations required a high degree of detail and color accuracy, Gamma One used a unique system of lighting in combination with Ektachrome duplicating film (far right) to reproduce the reflective artwork for Ciba-Geigy's "Atlas of Human Anatomy." (© Copyright 1989 CIBA-GEIGY Corporation. Reprinted with permission from "Atlas of Human Anatomy," illustrated by Frank H. Netter, M.D. All rights reserved.)



F. Netter M.D.

©CIBA

1 After tearsheets of all the images are spread out on at least 20 tables in one of Ciba's conference rooms, Dr. Frank H. Netter and Dr. Sharon Colacino spend two days deliberating over the final order of the anatomy illustrations.

2 Administrative assistant Jeffie Lemons documents the agreed-upon order of artwork on a pagination grid. This grid became the guide and control for the book throughout production; it contained Ciba's registration number for the artwork, its plate number in the book, its assigned page number, and signature position.

3 Art and production director Philip Grushkin supervises color corrections on new transparencies, which Gary Coles of Gamma One is hand-retouching with additive dyes. Transparencies were shot from original art on Ektachrome dupe film with Gamma One's Scanning Light System, basically a light that points down at a 45 degree angle on the art and moves at constant speed at a constant distance from the art.

medical education in the Pharmaceutical Division of the Ciba-Geigy Corporation, who functioned as team leader. Flagler credits a small group of highly professional vendors and support staff with its success.

Of course, the essential factor was Netter himself. Combining the skills of artist and doctor, Netter has produced more than 4,000 illustrations since 1948 for the 11-volume "Ciba Collection of Medical Illustrations" (volume 12 is soon to be published). For years Ciba had wanted to produce an anatomy book by Netter to meet demands from the medical profession.

"It wasn't until Dr. Netter finished the anatomy section of the eleventh book in the series in late 1985, however, that the time was right," says Flagler. "The great bulk of material was then available and we realized we could do an anatomy book relatively quickly if we made it into an atlas rather than a textbook." After all, adds Netter, "The pictures are so clear, no words are needed."

DETERMINING THE CONTENT

The first step in the process was selecting the illustrations that would appear in the book. Netter began sorting through his 4,000 illustrations at the same time the anatomist Dr. Sharon Colacino was asked by Ciba to conceptualize and design an ideal atlas. Seeking a challenge after 15 years of teaching at Columbia University's College of Physicians and Surgeons, Colacino had contacted Flagler several years earlier and was very excited when he asked if she might be interested in working on such a project.

"I decided not to look at Dr. Netter's illustrations," she relates, "but to write up a wish list." The task took six months. When she finally surveyed the artwork, "everything was there except 19 illustrations," she states, with awe in her voice. "Then my ideas were presented to Dr. Netter and he liked them. Once he agreed, we met and we clicked. We established a rapport within half an hour. Why, we almost finished each other's sentences!"

That relationship was crucial. While Netter was painting what eventually became 50 new illustrations—incorporating new techniques and ways of viewing anatomy that had evolved over the years—Colacino verified every label and leader line on all the illustrations. "Dr. Netter is

Photos by Philip Grushkin

a cracker jack anatomist," notes Colacino, "but he was concentrating on redesigning all the overlays as well as creating new plates, so I was needed to check the nitty-gritty." Constantly conferring long distance by phone (Colacino lives in New York while Netter lives in Florida), the two deliberated over endless technical matters. "We kibitzed, too," says Colacino, who has adored the artist since she saw her first Netter illustration at 14 and wrote him a fan letter. "I couldn't tell him that, though, because I felt I had to maintain a professional rapport—although we did transcend that," she adds with obvious pleasure.

By the time Netter and Colacino met to establish the order of illustrations in Ciba's offices in West Caldwell, N.J., in July 1987, an enormous amount of planning was already done. Working quickly and efficiently as they pored over artwork spread out on tables in a large conference room, they were able to finalize a year's work in two days. (See Figure 1.)

ORGANIZATION AND PLANNING

Then other members of the team swung into action. The only in-house Ciba employee to work on the project beside Flagler, administrative assistant Jeffie Lemons had the monumental task of tracking each piece of artwork and coordinating all the typographic and organizational details of the job. (See Figure 2.) While this task might have daunted someone else, it didn't phase Lemons, who meticulously recorded dates of each transaction for each piece of art in a four-inch-thick log book.

UNIQUE FOUR-PART CODE Ace book designer Philip Grushkin, who has handled scores of highly complex, four-color illustration projects since he left Harry N. Abrams, Inc. Publishers more than 20 years ago (see *Step-By-Step Graphics*, Vol. 2, No. 6, p. 118, for more on Grushkin's work), immediately organized the book into 16-page signatures and assigned a four-part code to each illustration. It contained: (1) the art's registration number in the Ciba collection; (2) the plate number of the art in the book; (3) the designated page in the book; and (4) the art's position on press—which signature and whether it was front or back, left or right.

ASSEMBLING PROJECT ENVELOPES "Phil did

4 Coles works on a lightbox while observing the original artwork in front of him. The lighting in the room and in the lightbox are carefully color-coordinated for optimum results. The goal is to ensure that the transparency is as exact a color replica of the art as possible.

5 At Daiichi Seihan in Japan, a technician adjusts the color scanner to produce color separations for the atlas. The printer and separator was selected over companies in the United States and Italy because of its high quality work.

6 The color separations are then proofed on flatbed single-color proofing presses. Color accuracy was especially important due to the number of color pieces in the book—bone, muscle and blood color had to match from page to page.

ANATOMY OF NETTER'S PROCESS

Dr. Frank Netter has produced nearly 4,000 illustrations in his career; that's about one painting every four and one-half days for 50 years. So it's not surprising that this artist who has been instrumental in instructing generations of medical students around the world has learned to work quickly—and prefers gouache over other media. Netter intended to become an artist and studied at the National Academy of Design and The Art Students League of New York; but his mother, fearing a dissolute artist's life for her son, pressured him to study medicine. In medical school Netter sketched rather than taking notes, and his copious drawings caught the eyes of his professors. Soon he was illustrating their lectures and articles.

He received his medical degree from New York University in 1933 and graduated from a surgical residency at Bellvue Hospital. It was during the Depression, and few paying patients came to his fledgling practice. Happily, he was hired by Ciba Pharmaceutical Company to render a heart on a die-cut brochure touting its digitalis preparation. The company was inundated with requests for reprints—with the overprinted ad copy left off. More commissions followed. In 1948 Netter's pieces were collected and brought out in a single, bound volume. Over the next 40 years, 11 comprehensive atlases of the organ systems have been compiled.

EXECUTING THE STUDY Netter never starts a drawing before he grasps the subject matter. "First comes the study, and this is the most difficult, and unquestionably the most important part of the entire undertaking," Netter has written. This study is done in several ways. He begins by consulting with world authorities on the subject at hand.

At a first meeting, Netter mostly listens. He makes very few notes or sketches. Specimens and countless slides are examined as the expert familiarizes the artist with the salient points of his specialty. If apparatus is involved, "I must actually see the equipment before I can paint it. I can't make these things up." An outline of the prospective chapter may be discussed, and the number and order of pictures may be guessed at.

Netter then makes an intensive study of the pertinent medical literature. At times he visits hospitals to observe. Sometimes an original dissection is necessary. "When I feel I have thoroughly grasped the subject and can mentally visualize what I want to put on paper, I proceed with the sketch, trying always to keep my original mental image from becoming befuddled."

PRELIMINARY DRAWINGS Working one-and-a-half times reproduction size, Netter begins a composition by sketching each vignette on tracing paper, using a medium-hard pencil. He draws in a loose gestural style, flowing lines suggesting the contours of the actors in his stage scene. The individual vignettes he cuts out.

Next, Netter flaps a sheet of tissue over his work surface and rearranges the sketched vignettes underneath it, allowing room for typeset legends to each component. Satisfied with his layout, he more fully develops each sketch in its proper position on the flapped tissue. "The sketch is sometimes better than my finished picture," he confesses. "I have found three basic considerations that are useful in planning a picture. These are, first of all—the point of view; that is,

The Doctor's Method Beginning with a gestural pencil sketch (inset), Netter's paintings are rendered quickly in watercolor. (© Copyright 1983 CIBA-GEIGY Corporation. Reprinted with permission from "Clinical Symposia," illustrated by Frank H. Netter, M.D. All rights reserved.)

whether the subject is to be viewed from the above, the side, the rear, etc. Second is the plane; that is, to what depth is this dissection to be carried. In some pictures two or three or four different planes of dissection may be necessary. For this reason I believe the medical illustrator must be a good visualizer of anatomy. Finally, there is the consideration of focus. By this I mean, how large an area is to be included in the illustration. Are we to draw the entire body or a small area?"

THE PAINTING STAGE Having completed the preliminary drawings, Netter transfers them by laying a sheet of graphite transfer paper between the tissue and the board, and retracing with a hard pencil the lines of his final sketch. Now he is ready to paint. For many years, handmade Whatman cold press was his preferred surface. He finds the machine-made replacement an inadequate substitute and now works on Strathmore 500, a 100 percent rag board.

Winsor & Newton transparent watercolors comprise his palette and he begins freely laying in the composition with a No. 4 brush (although he sometimes uses a No. 6). His only other brush is a No. 2. "With a good point, you never need anything smaller," he notes. This loose, gestural stage is important to conquering timidity toward the blank board. "You may throw it away later," he emphasizes, "but you must begin to paint!"

Netter adds Grumbacher white to his pigments—effectively producing a gouache—and he builds opaquely from light to dark. His final step is to add bright highlights and deep shadows. His palette has been simplified over the years: Cadmium yellow pale, yellow ochre, vermillion, Winsor red, alizarin crimson, Prussian blue, ultramarine, burnt sienna, umber and Van Dyke brown. "I also use a little ivory black in the instruments," he notes.

His advice to young illustrators: "Work hard and get to be good. The medium is the least important element. There are good pictures and lousy pictures in every medium. Know what you're trying to show."

7 A technician at Daiichi Seihan uses a Pagematic color correcting computer to make color adjustments and corrections. Japanese instructions were written on the color proofs by Tomeji Maruyama, the company's U.S. president, as a special courtesy to Ciba-Geigy and its project team.

8 Grushkin is preparing a mechanical at a lightbox that he specially constructed for this project. Note that he is using a drafting machine that is counterbalanced to compensate for the extreme tilt of the lightbox.

a number of things I thought were almost silly at the time," observes Flagler, "but they proved to be invaluable later, such as making an imposition dummy with all the pages laid out so we knew where the signature breaks were." Grushkin, who coordinated both design and production, also ordered hundreds of large gray envelopes to house the multi-layer mechanicals and documentation for each page. Included in each envelope were a cardboard stiffener, a protective folder, and a smaller manila envelope which held all the repro type and miscellaneous working materials. "Phil gets the credit for insisting on a whole series of checks and balances that we'd never used before, but those benefits we now understand," adds Flagler.

ART TO TRANSPARENCY

Another initial task Grushkin undertook was supervising the reproduction of the original artwork as color transparencies. Because Netter's watercolor illustrations are rarely allowed out of the specially protected archive in Ciba's West Caldwell offices, Grushkin had hoped the Ektachromes created for the Ciba Collection could be used. But that proved impossible, since the film had aged badly. New color

transparencies were needed.

"We decided to use Gamma One very early on," comments Flagler, "because the studio was able to give us a three-dimensional quality and a degree of detail and color accuracy we'd never been able to achieve in transparencies before. They also exhibited a degree of technical expertise that I'd seldom seen in any kind of photographic studio. And they were accustomed to providing security for valuable artwork."

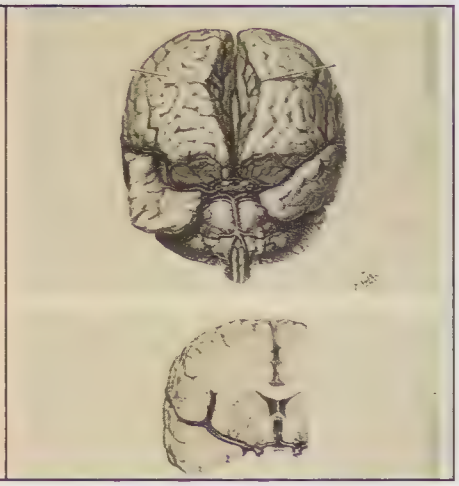
Located in New York City, Gamma One Conversions is a photographic studio that specializes in creating quality reproductions of reflective artwork. To protect the artwork as it traveled between West Caldwell and New York City, Ciba took special precautions: Wheeled, waterproofed shipping containers were built and an art-courier service transported them.

Don Sigovich, who is president and part owner of Gamma One, describes the lighting his patented Scanning Light System uses: "Lots of people assume our Rube Goldberg contraption is a computerized electronic color scanner, but it's not that high tech. It's just a simple, basic idea for controlling light across a planar surface by moving it horizontally and vertically at a constant speed, a constant output, and a constant distance from the art. The light points down at a 45-degree angle on the art. There's no shutter on the lens. The lens is open the whole time, but the film doesn't see the contraption. The only thing that's recorded on the film is what the light illuminates."

The studio, located in a large Soho loft, houses three setups with old large-format Princeton Graphic Arts cameras. Each camera is mounted on a large dolly attached to tracks on the floor so that it sits perpendicular to the artwork, which may be as large as 9 x 30 feet and which may include paintings, commercial illustrations, photographs, tapestries or quilts.

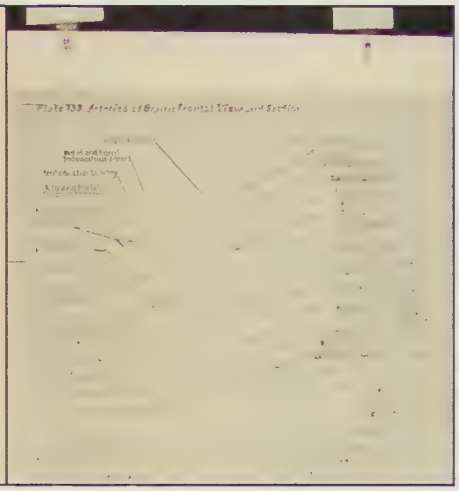
Sigovich patented the process to protect Gamma One's unique lighting approach and use of Ektachrome duplicating film as camera stock. "This invention enables us to use duplicating film, which in conjunction with our lighting gives us a full tonal range response that produces results you can't get with conventional lighting techniques and materials," he explains. "The proper tonal range is what brings out the

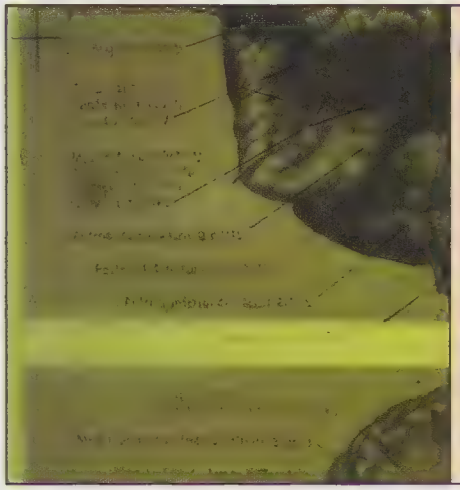
9 The black photoprint of Netter's artwork is positioned precisely on the mechanical. This becomes the base plate for the multilayered mechanical. The color transparency of the original art is scaled to match this basic black plate.



11 Here the base plate and the photoprint of the tissue are in registration on the lightbox. It is at this stage that Grushkin pinpricks the ends of the leader lines through the two plates, producing a pinpoint of light.

10 The black photoprint of Netter's original tissue overlay is pin registered over the base plate. All the sheets of the mechanical are pin registered with two holes. The great advantage of this system is that it allows the sheets to be assembled in any order.





12 This is a detail of Figure 11. Note that Netter's original tissue is meticulously executed. Grushkin is pleased that Netter's lettering relates so closely to the finished type. It makes his complex job of preparing the mechanical that much easier.

sculptural quality of Netter's paintings."

In addition to creating transparencies that actually replicated Netter's artwork, Gamma One offers color correcting by hand. "Retouching against the original was invaluable," comments Grushkin. Flagler adds, "Probably the most critical factor was that Phil worked with the retoucher who did all the detailed corrections in the Gamma One studio." (See Figures 3 and 4.) That tedious but critical task took many, many hours.

"We got lucky with Netter's artwork," notes Sigovich, "because he used a blue that's compatible with duplicating film." (Dupe film has a different spectral response than normal camera film.) "The biggest problems we encountered with Netter's art," Sigovich continues, "were getting the yellows and reds accurate and keeping the mid-tone gray balance consistent through many months of photography." But, in the end, Grushkin estimates "the transparencies were 99 percent on target in matching the color of the original artwork."

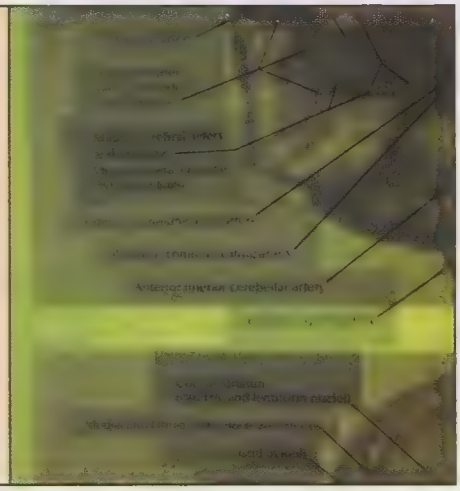
COLOR SEPARATIONS IN JAPAN

Being able to produce such accurate transparencies gave the group great control, Grushkin explains. "We were able to give the transparencies to our color separator and say, 'Match this precisely.'" The many subjective judgments that tend to complicate and bog down the color separation process were thereby eliminated. Flagler adds, "That we were able to have transparencies that were near perfect reproductions was the secret to getting good color separations."

That plus was just one of many factors that led Ciba to use Daiichi Seihan in Tokyo for color separations and printing. After considering different possibilities in the United States and Italy, it was Grushkin who urged Ciba to try Japanese firms. "When we started to get proofs of test color separations from the Japanese," notes Flagler, "we were so excited by what we got back that we began leaning toward the Japanese immediately. We went to Japan because the Japanese were able to give us a mix of highly skilled handwork and high technology we couldn't find here."

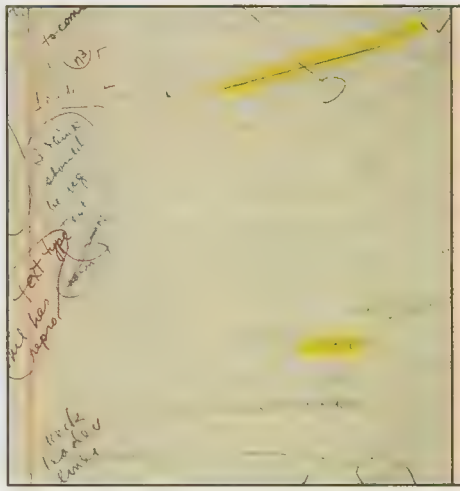
Using high-tech color scanners, technicians at Daiichi Seihan produced four-color separations, which were then

13 Assembled on the lightbox are a group of three plates: (1) the base plate, (2) the photoprint of Netter's tissue overlay, and (3) the label overlay. Grushkin uses a wax adhesive to adhere the type to the mylar.



14 Here the leader line overlay is the top sheet. Note how the ends of the lines relate to the image and the labels. The leader lines are made with one-point drafting tape, which is stretched straight between the image and the label.

15 This shows a typical type overlay with myriad labels over the leader line sheet. Note all the minute pasteup adjustments Grushkin has to make.



16 This is a detail of the correction sheet with editorial comments, which is placed over the label and leader line overlays. Since this correction sheet is also pin registered, it is easy for the editors to indicate corrections for Grushkin to make.

17 At a light table, Grushkin is checking film corrections made by Tomeji Maruyama (left) while a technician observes at right. The whirlwind, three-week printing stage found Ciba-Geigy's Pharmaceutical Division publisher and director of medical education Philip Flagler and Grushkin rotating between two printing sites in Japan to check the 37 16-page signatures.

proofed on flatbed single-color presses. (See Figures 5 and 6.) A fifth color, gray, was used with the usual four colors. Then seven sets of ink-on-paper proofs were pulled to accommodate Ciba's needs. "Right from the beginning I worked out a technique for imposing pages in the correct placement for printing," notes Grushkin, "so we never proofed random pages. Proofs were printed in groups of four pages that were later butted together to become an eight-page form when the book went on press."

The U.S. president of Daiichi Seihan, Tomeji Maruyama, who is based in New York City, extended a special courtesy to Ciba as part of their hands-on service. He personally supervised all the color correcting with Flagler and Grushkin, marking corrections on the proofs in Japanese. Then in Japan, special color corrections were done on a Pagematic computer. (See Figure 7.) They used a mouse to direct the computer to correct or retouch the separations, pixel by pixel, notes Grushkin.

Up to four sets of corrected color proofs were pulled on the first half of the book, while only one or two were pulled for the second half. "Toward the end," notes Grushkin, "the first proofing was getting to be much closer to what we wanted."

DESIGN AND EDITING

"We really needed all the additional corrected proofs at the beginning," Grushkin says, "because we were going through the throes of adjusting format and trim size."

Beginning with a standard 8½ x 11-inch format for economy, the book evolved until it became the same 9¼ x 12¼-inch size as the Ciba Collection. "We thought there might be some benefit to making a family resemblance," notes Flagler, "the same size, but a different look." What finally convinced them to go to the larger size was when they realized they could print the hardcover and paperback student editions during the same print run; all they had to do was shift to a lighter stock for the paperback and trim margins to the smaller 8¾ x 11¼-inch size.

Grushkin prepared sample test color proofs using different styles of type in various sizes: Galliard, Helvetica and Optima. "We had a meeting with Dr. Netter in New York to review the proofs," says Grushkin, "and the consensus was that Optima worked best. We also wanted to distinguish the atlas from the Ciba Collection, which was set in Helvetica."

Another way to give the atlas a different look was to introduce gray rules and section dividers. "The rules at the top and bottom served to unify and define the page," notes Flagler, as he discusses the evolution of the design. "We also realized we didn't need page numbers. The plate number was sufficient, and the absence of page numbers helped unclutter the page." The specific title for the illustration appears at the top of the page, with a general category and plate number at the bottom.

EDITORIAL PRODUCTION

Once the overall design was finalized, editorial production began in earnest. After Colacino updated the labels for the most recent terminology, she and freelance editor and proofreader Sally Chichester checked the labels and the positioning of leader lines on photoprints of Netter's tissue overlay. Then Lemons input the labels on a Wang computer. Grushkin specced a printout of the labels, indicating instructions for leading and spacing based on the artwork.

That went back to Lemons, who inserted all the keyboard symbols for the typesetting instructions, and the disk was sent to U.S. Lithographers, where it was converted to ASCII characters, sent to the Multi-Set III front end system and eventually output on a Linotronic 202W. "Because Jeffie was familiar with the medical terminology, having her do the keyboarding eliminated typographic alterations that might otherwise have drowned us," observes Grushkin. U.S. Litho was able to output repro proofs immediately, so Grushkin could begin the mechanical.

In order to prepare the mechanicals, Grushkin had each of Netter's original paintings and his tissue overlays containing labels and leader lines photographed as black-and-white photoprints. These were shot to the size required for the mechanical. The photoprint of the art became the base plate for the mechanical, and Grushkin positioned these exactly as they would appear on the final page.

In making the mechanical, Grushkin prepared one mylar overlay for labels and another mylar for leader lines and placed a final mylar correction sheet on top. This correction sheet was required for Colacino's and Chichester's final check of the mechanicals. "Working with a series of overlays made it easier for me and everybody else," notes Grushkin. "Sometimes only a label had to be revised, so that didn't affect the leader overlay."

Working at a specially constructed lightbox in the third-floor studio of his home in Englewood, N. J., Grushkin devised a simple technique to help him position leader lines, which had to be absolutely

accurate. (See Figure 8.) "I registered the photoprint of Netter's tissue with labels and leader lines on to the photoprint of the art. Then, I pricked the ends of all the leader lines with a needle through both photoprints," states Grushkin. "When I placed the mylar overlay for the leader lines over the photoprint of the art, the pinpoint of light showed me exactly where to position the leaders." (See Figures 9 through 16.) (Grushkin estimates that he used more than a mile of one-point black drafting tape to make the leader lines.)

One of the advantages of keyboarding the labels on a computer was that the same input could be used to create the index. But that led to another discovery halfway through the book: In spite of Colacino's meticulous checking of labels, some inconsistencies in terminology, which are inevitable considering advances in the profession over the course of 40 years, had crept into the labeling. But with the help of the computer, they could also be tracked down and corrected. However, such unexpected glitches only complicated an already complex process.

In the midst of making the mechanicals, the color proofs started to arrive in a never-ending stream, as proofreading and correcting continued. Labels were changed and leader lines were repositioned frequently. Grushkin compares the many simultaneous aspects of the project—reproducing transparencies, ordering type, preparing mechanicals, checking color separations, proofreading—to a Chinese juggling act. "It seemed like once we'd get all five saucers spinning at the same time," he observes with a grin, "one of them would slow down and we'd have to rush over and speed it up again."

But the most demanding juggling act was the one performed by Flagler and Grushkin when the atlas went on press in late June. Because they were committed to the scheduled arrival of books in the United States by August 15, they had no choice but to supervise the printing in Japan. The time crunch was so bad that Grushkin had to tuck the mechanicals for the index under his arm as they boarded the plane.

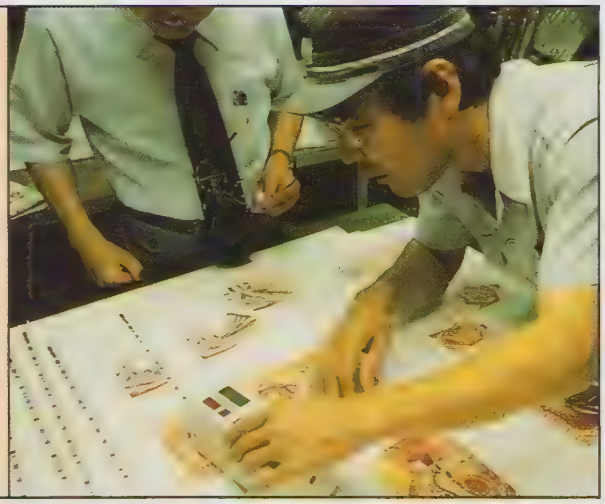
PRINTING

Flagler and Grushkin spent the next three weeks working around the clock with Daiichi Seihan. Because they had to accept the press time Daiichi Seihan could schedule, they rotated between two different plants, each with two six-color sheetfed Komori presses going full blast. Altogether, 37 16-page signatures were printed; that meant Flagler and Grushkin had to eyeball and approve 74 sides during the two weeks the atlas was on press.

"The reason Phil and I had to be in Japan," relates Flagler, "was that we ran out of time color correcting the second half of the book. The first half went on press with relative ease, but we had to make color adjustments on press for the second half." Grushkin adds, "Many of the images in the tail end of the book had been painted at different times, so the colors of similar structures weren't always the same. We had to make changes on press."

The first two days in Japan the two made last-minute adjustments of labels and leader lines. Daiichi Seihan president Maruyama made many changes directly on the film, with Flagler and Grushkin looking over his shoulder. (See Figure 17.) That happens to be Maruyama's specific area of expertise; he started in the business as a stripper and dot etcher.

"One of the things that turned out to be more difficult than I anticipated," notes Flagler, once they were on press, "was getting the black text and the gray fifth color to print at consistent densities. We also couldn't allow the bone in one signature to look gray and then have it look yellow or brown in the next. Likewise, we couldn't have muscle that went from red to purple on consecutive pages." (See Figure 18.)



18 Flagler discusses color corrections on press with the pressman who checks color densities of a printed sheet with a densitometer to make sure consistent results are maintained. Some of the images at the tail end of the book had been painted at different times and contained varying colors, necessitating last minute corrections on press.

They approved signatures on the basis of a master set of proofs, rather than by going back to the chromes. "The color OKs went very fast," comments Grushkin. "We'd often have only minor adjustments. We found we were OK'ing on the first or second pull. It's typical of the Japanese to bring the presswork to a very good color proof make-ready for the client's OK."

Flagler observes, "Knowing where a particular piece of art was in a signature was absolutely essential when we were on press. That's when Phil's numbering system really paid off. Also, when we knew we were going to have to approve a given signature, we'd take the one before it and the one after it so crossovers could be adjusted for consistency."

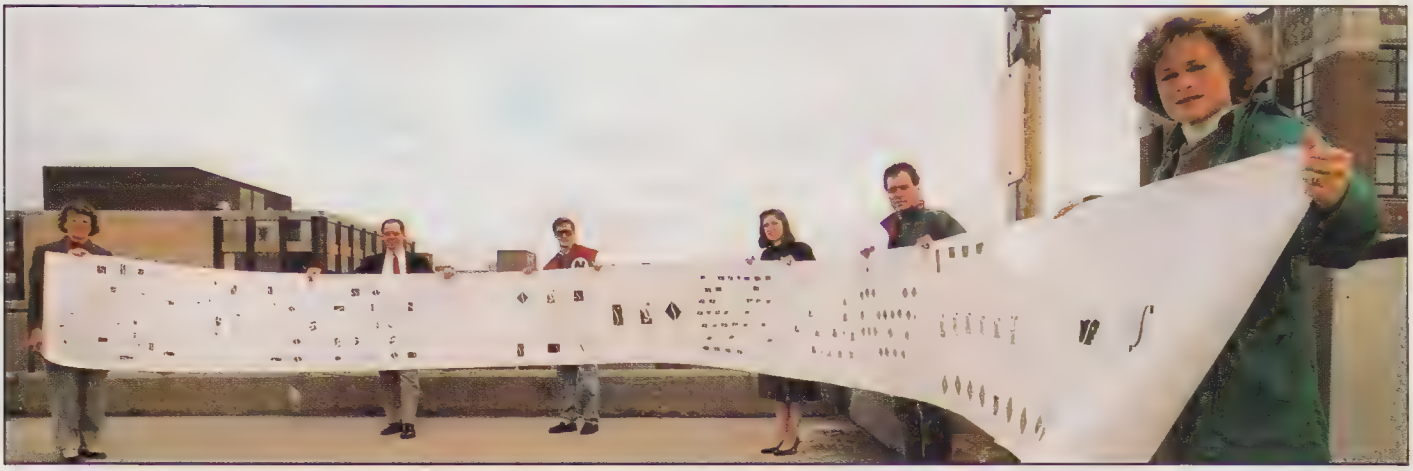
After three weeks of catnapping on leather sofas in printing plants, Flagler and Grushkin returned to the States. "I walked around like a zombie for weeks afterward," Grushkin admits with a chuckle. "I look back now and say to myself, 'How did we ever do it?'"

Yet, they did, and bound books arrived by boat even before the August 15 deadline. Already, the paperback student edition is sold out. ■

Susan Davis is a freelance writer specializing in graphic design and author of "59 More Studio Secrets for the Graphic Artist."

design

Perich + Partners Presents: The Settlement Logo



A design agency employs drama to create and present a logo to a design-conscious CEO.

By Daniel S. Cutler

Tom Monaghan has a habit of turning his dreams into reality—on a grand scale. Raised in an orphanage, the boy who loved baseball grew up to found Domino's Pizza and bought the hometown team, the Detroit Tigers. At one point Monaghan aspired to a career as an architect and the love of beautiful buildings has remained a driving force in his life. He built the world headquarters of his pizza empire—the Prairie House (opposite)—from plans inspired by Frank Lloyd Wright. The elegant structure houses a collection of furniture designed by the great architect.

Now Monaghan dreams of another architectural project, the most unique collection of private homes in the world: 138 structures designed by 30 of the world's leading architects. "The Settlement" it is to be called, and to express the singular character of the project, Monaghan called upon a small Ann Arbor design firm.

Ernie Perich and his design partners were no strangers to Monaghan's successful organization; Perich is the creative talent behind Domino's popular and effective Noid character used in print and television advertising. In a previous position he was the creative director for a string of nationally-praised annual reports.

Creating and presenting a logo to such a design-conscious CEO—for a project that is the embodiment of design itself—was a special challenge and privilege for the dynamic group of young designers, who struck out on their own just two years ago.

A profound sense of the physical setting and the buildings' relationship to the landscape, they felt, would be essential to deriving a fully expressive logo for the community. So even before beginning to explore graphic solutions, all six of the firm's designers made a visit to the site. (See opener.) Their goal was not only to absorb the atmosphere. They scrutinized the landscape for outstanding features that might function in the logo design. The gently rolling Midwestern hills and wetlands (which are being preserved in the development) offered no single ele-

A Savvy Client Developing a logo for The Settlement (above left) was a challenging assignment for Perich + Partners. The pet project of pizza giant Tom Monaghan, whose Domino's Pizza World Headquarters is built from Frank Lloyd Wright plans (lower right; photos by Balthazar Korab), the project's history was assembled on a 66-foot banner, part of the designers' final presentation to Monaghan. (Above, from left to right, designer Carol Austin, president Ernie Perich, designers Tom Masters, Carol Mooradian, Steve Aitchson and Janine Thielk.) But before work could begin, designers visited the proposed construction site (opposite).

ment to play off of, but each designer returned to the studio with an acute sense of the place. (See Figure 1.)

SKETCHING LETTERFORMS

Individually, the designers immediately sat down and began producing a flurry of thumbnail sketches inspired by the experience, using Pilot Razorpoint ink pens on bond and HB pencil on tracing paper. It was important to use transparent paper because the initial sketches would be traced and retraced many times. Imagery centered on a stylized "S" form—representing "The Settlement." Traditional type books were used as reference.

Some artists made use of the firm's Macintosh, generating letterforms in MacPaint, MacDraw and SuperPaint. At the time, the young firm owned no vector-based illustration program or sophisticated font packages (although the experience of this project convinced them to take the plunge and invest in $15,000 worth of computer capabilities). In order to manipulate the rather limited selection of type fonts available on the computer, the designers imported MacDraw files into Microsoft Word in order to play with expanded and condensed versions of the letters. They laser printed the typography in several point sizes as a basis for tracing. (Refer to Figure 3.)

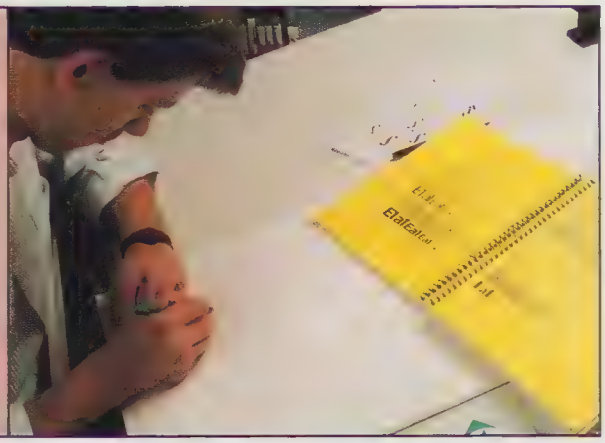
In addition to exploring the "S" in various faces, the designers looked at imagery that might capture the spirit of the unique architectural community. From Domino's corporate library, they hauled back to the studio "about 500 pounds of reference books" on the various architects who had been invited to create buildings for The Settlement, hoping to be inspired by one of their styles. A logo version based on the work of architect Michael Graves was explored, as were several with a Frank Lloyd Wright feel to them. It quickly became evident, however, that the development included too wide a range of styles for any one to symbolize the entire project. One design incorporating classical Greek elements—symbolizing architecture as a whole—was explored but not developed. (See Figures 1 and 2.)

The firm also ordered the words "The Settlement" from a type house, set in 15 different styles. "We wanted to see some nice 'S's,' and to see how the whole word looked written out," explains Perich.

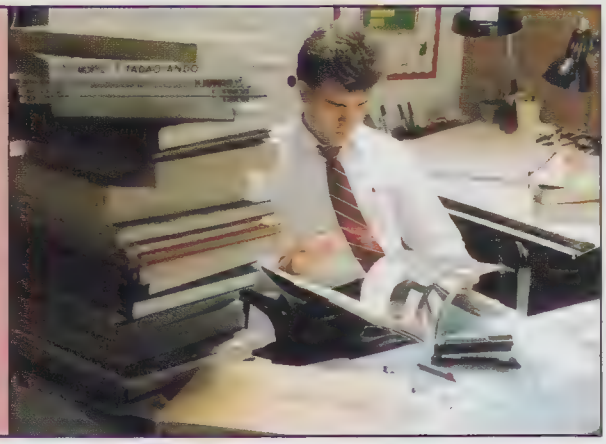
The artists generated nearly 300 rough designs which they taped to the walls of the studio and spread out around the office. The assembled artists then examined each others work, as well as their own. It quickly became obvious that the logo was moving in the direction of balancing three elements: The stylized "S" was essential, and it seemed to work best when played against a form that suggested landscape. Also, a hard-edged, geometric component representing man-made structure seemed to recur in their thinking. (See Figure 4.)

From the 300 explorations, the partners selected some 75 designs to refine by retracing and juggling different elements. The office copier was used extensively in order to prevent having to redraw parts of the designs. From this generation of explorations, 40 versions were selected to en-

1 Returning to the studio after visiting the proposed construction site of the development, each designer immediately brainstormed a flurry of thumbnails. Most treated some form of the letter "S," drawing from type source books. Designer Tom Masters in shown at work here.



2 For inspiration, "about 500 pounds" worth of books from the Domino's corporate library on the various architects represented in the development were hauled back to the studio and studied by art director Gary Bastien, among others.



3 Using MacDraw on the Macintosh, some initial explorations of the "S" were begun. At the time, the firm owned no sophisticated font packages, but extended their basic text capabilities by importing the MacDraw file into Microsoft Word.

Photos by Andrew Sacks

large, refine and to add the type that spelled out the name, "The Settlement." "But we didn't want the client's involvement quite yet," explains Perich.

Instead, the partners went through one more self-critique and winnowed the selections down to seven designs "that merited some discussion with the client." These they honed to presentation condition, by cleaning up the roughs. Deliberately, the designs were kept black and white, and the typographic elements were left off. "We didn't want the clients distracted," Perich explains. "We wanted them to concentrate on the symbol."

THE PRESENTATION

To present the seven solutions, Perich + Partners employed a bold and direct technique. They spray mounted all the thumbnails and refined sketches onto a length of 36-inch wide photocopy paper intended for use in the Xerox 3080 copier. The preliminary explorations were mounted at the left side of the long sheet; the refinements followed, finishing with the designers' seven favorite compositions. Beside each of the seven was mounted a sheet of type—generated on the Macintosh—describing the rationale behind the graphic solution. A diamond shape encompassed within a dashed border, for example, explained itself as representing "a solid foundation and the feeling of community." The entire banner was run through the photocopier at 100 percent to create a giant, 18-foot poster with no pasted-on pieces that might pop off. (See Figure 5.)

The seven recommended designs were also enlarged to a full 8½ x 11-inch sheet on the office photocopier. The bond paper was spray mounted onto foam board for the presentation.

In the clients' conference room, the boards were propped against a window sill, but the banner, which had been rolled into a scroll, was laid out on a long table. As the six executives overseeing the logo development watched, Perich began unrolling the document, opening with the first thumbnail probings toward a graphic solution. (See Figure 6.) The clients were walked quickly through the various stages of refinement and finally presented with the seven recommended solutions, along with their rationale. These boards were passed around the table and the clients were asked to pick three solutions for further development. (See Figure 7.)

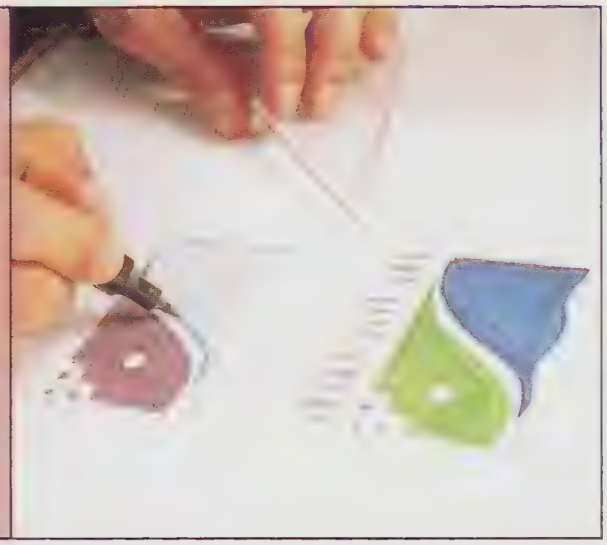
In the discussions that followed, three

4 All the designs were then pinned up on the wall and critiqued. Certain elements had emerged: a suggestion of landscape and a stylized "S," although the letterform ranged from traditional to post-modern. Promising designs were circled and developed further. This process was repeated several times until seven designs that merited some discussion with the client were derived.

5 The designers obtained a length of 36-inch wide bond from a roll at their local copy shop. The paper is designed to go through the large format Xerox 3080 copier. On it they arranged all their sketches, starting with the first thumbnails and culminating in the seven recommended designs. The banner was then copied at 100 percent of size to produce a seamless poster which was rolled into a scroll.

6 For the first phase of presentation, the scroll was unrolled to a committee of project executives, accompanied by a running commentary of the evolution of the design. Perich, second from left, explains the design team's work thus far.

7 Foam board-mounted stats of the design were also passed around. At this stage, color was not discussed, and the full typographic treatment of "The Settlement" was not presented. The clients picked out three designs, but suggested developing a horizontal treatment. The designers readily agreed; they had initially felt the same, but had found the tall "S" shape had subconsciously influenced them toward a vertical format.



8 The designers began a new round of explorations incorporating the executives' suggestions. More than 150 tight drawings were produced based on the three designs. Color options were also explored, using Prismacolor markers on Bienfang 360 Graphics paper. A color version was derived for each of the three preferred designs, mounted on foam board and presented at a second meeting with the clients.

9 Everyone was enthusiastic about one logo, a strongly horizontal, landscape-inspired shape crossed by a meandering, river-like "S." There was just one reservation: A cluster of small squares broken out of the landscape appeared too much like a cartoon profile of a skyscraper, rather than the intended abstract suggestion of organized geometry. The problem was easily solved by using two steps instead.

finalists emerged. Everyone was excited about the candidates, but the clients, with concrete evidence before their eyes, now had some specific directions.

The clients and the designers all felt the landscape theme was well expressed by a horizontal treatment. Surprisingly, this was actually one of the initial feelings of the designers. Yet the "S" form is such a vertical letter the subsequent designs had been influenced toward a tall format. A second suggestion was that the building elements used in some of the earlier designs be integrated into the final logo. Everyone liked the direction of the stylized "S" as it was developing. The designers returned to the studio confident they were on the right track.

BACK TO THE DRAWING BOARD The entire process was then repeated using the three finalists as a starting point. Close to 150 tight ink or pencil thumbnails were produced from each of the three designs, playing with reverses and tinkering with the positioning of the "S" within the landscape. At this point, placement of the typeset legend, "The Settlement," was explored.

Again, an in-house meeting sifted through the ideas and derived six potentials from each of the three candidates. One from each group of six was selected for color treatment.

Color explorations were made with Prismacolor markers on Bienfang Graphics 360, a 100 percent rag layout paper created for markers that keeps a crisp edge. "There is a right side and a wrong side to that paper," the designers were cautioned by a friend who specializes in marker renderings. Experienced marker artists use the different sides to obtain different effects.

Hundreds of color combinations were explored before three variations were tightly rendered. Fresh markers were used for the presentation copies, to minimize streaking. The layout paper was spray mounted to foam board and the boards were presented at a second meeting with the clients. (See Figure 8.)

A definite favorite emerged at this meeting: A horizontal featuring an "S" that functioned as a free-flowing stream-like shape through a landscape. There was only one problem: everyone agreed the three steps and small squares in the lower right corner of the design looked too much like a building in profile, rather than the hoped-for effect of geometric structures integrated into a landscape.

In a last go-round, the three steps were

reduced to two, and the desired effect was achieved. Now came time to prepare a presentation for the man who had initiated the project. (See Figure 9.)

The final black-and-white rendering was scanned into a computer at a local type house, and the text was set in Gill Sans Condensed, which was further condensed 62 percent. The line art photostat thus produced was flapped with tissue, upon which colors were called out. (See Figures 10 and 11.)

This flat art was taken to Graphicolor Systems in Northville, Mich.—a house that specializes in short run and one-of-a-kind color proofs. "The Settlement logo was relatively simple for us to comp up," says Anita Mitzel, co-owner of the company. "Some jobs require far more set up and stripping. These colors were all pretty well separated by the line art."

To best simulate the final printed piece, Graphicolor used a Letrachrome, water-based color proofing system together with one developed in-house from several different alcohol-based ink proofing methods for a customized proof. "At that level you don't want to show marker sketches," Perich emphasizes. This highly accurate rendition of the logo was mounted on foam board.

The scroll used in the first presentation was lengthened and updated with subsequent developments. Ultimately, the banner was more than 66 feet long. Three people were required to load the paper into the Xerox 3080 and more than 1,000 designs in all were incorporated into the final scroll. (See opener.)

For the final presentation before Tom Monaghan, Perich unwound the entire document. It recorded the complete story of The Settlement logo, from initial concepts straight through to the culminating design, which now appeared inevitable. The final, mounted color proof was then displayed. (See Figure 12.)

As a test of the symbol's reproducibility, the firm had the logo embroidered on a shirt, which they boxed and presented to Monaghan. Were they tempted to all be wearing similar shirts for the presentation? "No," Perich answers, without hesitation. "You don't want to get too gimmicky when presenting to a man like Tom Monaghan." ■

Dan Cutler is a medical illustrator and freelance writer in Ann Arbor, Mich.

10 For presentation of the final design to Tom Monaghan, the firm had three treatments of the logo color comped by Graphicolor Systems of Northville, Mich. The Northville firm specializes in very accurate, short run and one-of-a-kind, ink-on-paper simulations of printed pieces. Rubylith separations were cut for each color. The logo separations were relatively easy for Graphicolor, as the color areas were well separated by line art.

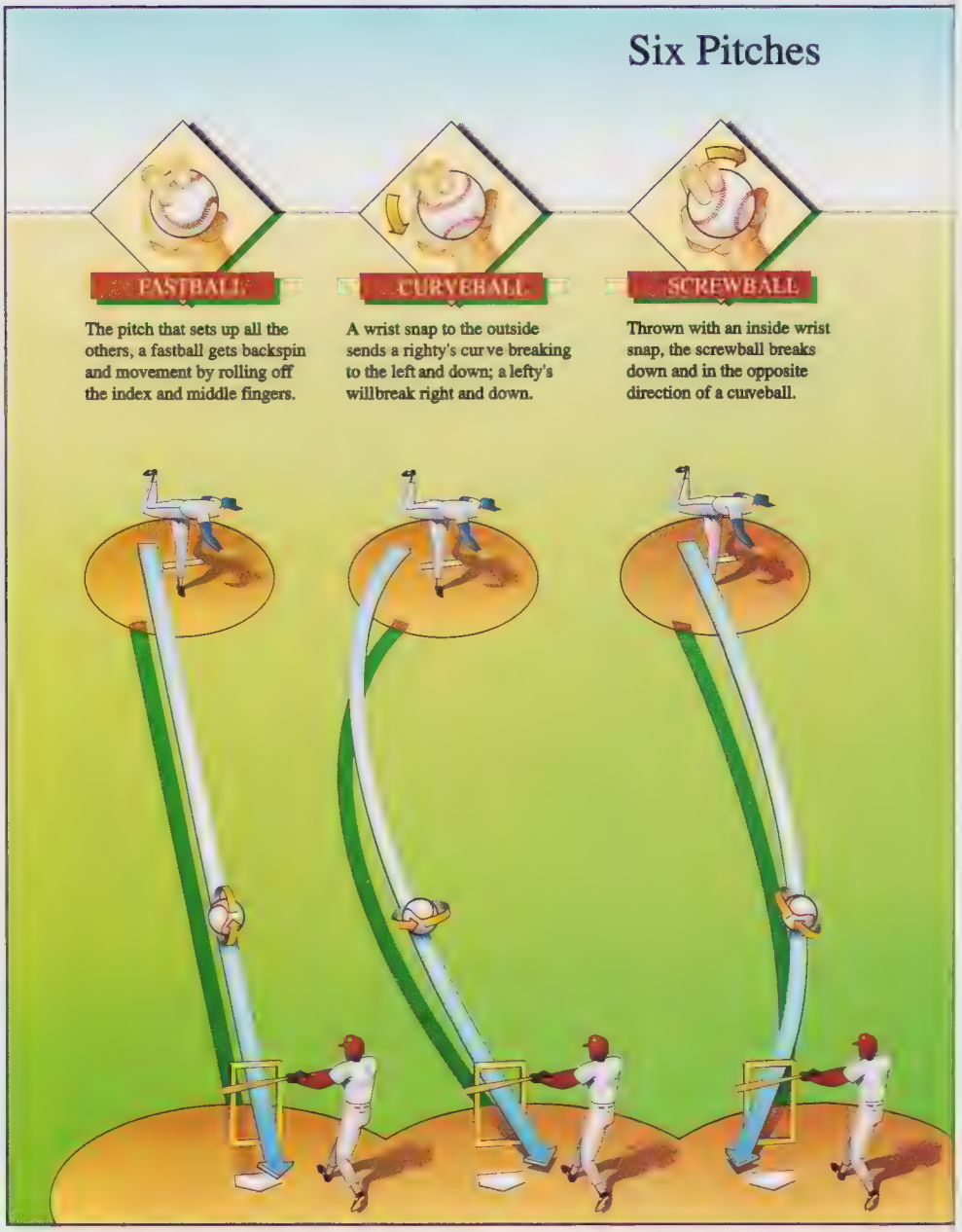
11 Type was set in Gill Sans Condensed at a local type house, and then the text was condensed an additional 62 percent for a stylish, balanced effect. The graphic was scanned and printed out, with type in place, on resin-coated paper. The designers flapped this with tissue, and on this, they called out colors.

12 The finished three-color comp, produced with color rubdowns provided by Graphicolor Systems, effectively represents the final printed piece. This was presented to client Tom Monaghan, along with the now 66-foot-long project history banner and a shirt embroidered with the new logo.

An Airbrushing Pitch on Computer

Using Aldus FreeHand, Dale Glasgow creates info-graphics for an instructional book on pitching, from concept to final seps.

By Steve Hannaford


Six Pitches
FASTBALL
The pitch that sets up all the others, a fastball gets backspin and movement by rolling off the index and middle fingers.
CURVEBALL
A wrist snap to the outside sends a righty's curve breaking to the left and down; a lefty's willbreak right and down.
SCREWBALL
Thrown with an inside wrist snap, the screwball breaks down and in the opposite direction of a curveball.

"What'll it be? Mouse or airbrush?" That's what accomplished airbrush illustrator Dale Glasgow asks himself when he begins an illustration project these days. He feels equally at home with both. A veteran of the graphics staffs of *USA Today* and *U.S. News and World Report*, Glasgow has specialized in the growing area of informational graphics, and his craftsmanship and facility with both conventional airbrush equipment and Macintosh illustration programs have kept him constantly in demand for magazine, annual report, brochure and now book illustrations.

Despite its limitations in rendering contours "like a real airbrush can," the artist says it was the computer that he turned to when he was called on to prepare a set of illustrations for a new book series, the first publishing project undertaken by Redefinition, an Alexandria, Va., direct mail book publishing and packaging firm. As direct mail packagers, for example, they recently packaged a series of Time-Life books on gardening. But when the company began producing its own line called the "World of Baseball," a glossy, four-color series of baseball books, they hired Glasgow to prepare the info-graphics. The series, lavishly produced and with text written by a set of known sportswriters, is marketed directly to the legions of U.S.

Pictured and described here are the grip, rotation and movement of six of baseball's most widely used pitches, as thrown by a right-handed pitcher to a left-handed batter When thrown by a left-hander, the curve, screwball and slider will both rotate and break in the opposite direction.
KNUCKLEBALL
A knuckler is released with hardly any spin, and air currents can make it jump unpredictably on its way to the plate.
SLIDER
A cross between a fastball and a curve, a good slider is only 5 mph slower than a fastball and has a late, lateral break.
SPLITFINGER
Tough to throw and tougher to hit, the split-finger looks like a fastball, but spins slowly with a late, sharp, downward break.

© 1989 Redefinition

sports enthusiasts and baseball aficionados.

The illustrations that Glasgow would be called on to prepare were only a part of this coffee table-quality book, featuring numerous photos in both black-and-white and color; and they ranged from statistical listings with a figure in the background to more elaborate showpieces. Redefinition had no special production requirements for Glasgow other than the standard four pieces of film for four-color process printing; its final work would involve conventional page assembly and stripping. And since Glasgow had to prepare a number of similar illustrations—in which the layout and even some of the figures would be similar if not exactly the same—it made sense to do the job on his Macintosh IIx. The same color and type standards would be maintained for the whole book. (Currently, he is producing approximately seven illustrations a month for the series).

Given the practicality of doing repeatable work on the computer, by using simple duplicate commands, it was the most sensible way to do this job, according to Glasgow, even though he admits he took some real risks in doing elaborate color separations of complex illustrations, risks he says has been "burned on" before.

THE COMPUTER: PROS & CONS

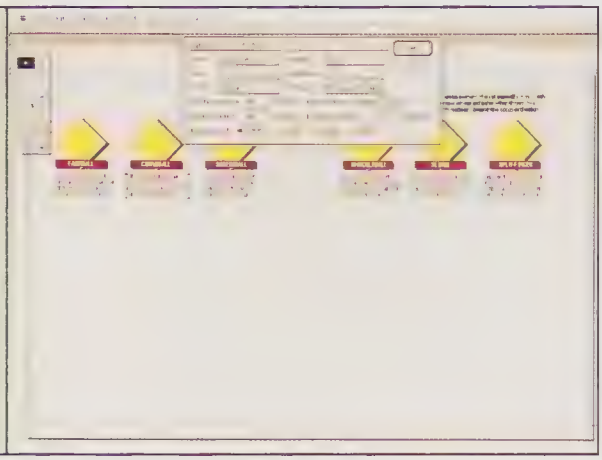
"Some people can't tell the difference between airbrush and computer art," admits Glasgow. "It's the lack of contour that gives it away. With an airbrush you follow the contours of the object to render its shape," explained Glasgow. "In FreeHand,

The Electronic Airbrush Artist Dale Glasgow used Aldus Freehand and his Macintosh IIx to produce this simulated airbrush illustration for "The Hurlers," one in a series of baseball books published by client Redefinition.

1 Once the concept was agreed on, Dale Glasgow put together some thumbnails in pencil. At this stage, he prefers to use a pencil instead of the computer. "The Mac just can't put it down fast enough and detailed enough," he says.

2 The editors conveyed their comments, and Glasgow came up with a penciled rough. He included a question on the spin of a knuckleball. Until now, with a conventional airbrush, he would have done things exactly the same. The only difference is that he would do the rough larger because he would get the exact dimensions of the final picture by tracing the rough. In the computer he can set the size more easily, so he does not need to have an exact size match in the rough.

3 Next, the illustrator took the edited text and went straight to the Mac to get typeset copy. It is proofread and finalized before any of the artwork is begun. All the illustration text blocks were specified in 9/11 point Helvetica Condensed, a predetermined style constraint. Some title information was reversed, white on a red field in 16 point Helvetica Condensed.



for example, you can only use a radial fill, a graduated fill [or a combination of them], or the blend tool to create a more complex fill. But it just isn't the same."

Aldus FreeHand (version 2.02), however, is Glasgow's illustration program of choice. He is an enthusiastic user, and an accomplished one. He finds big advantages in using the computer both for multi-picture drawings and for handling revisions. He also sees the process getting better and better with new equipment and new software releases.

"One of the beauties of doing it electronically is you can do it, come back the next day and change the inflection of the angle or any other detail without starting from scratch." But making quick editorial changes was also important for this series. "I knew that they [the Redefinition staff] were real sticklers," says Glasgow.

In addition, Glasgow can do mass production work on a series of pictures. "I can grab and copy elements of one image into another document. You don't have to start from scratch." Glasgow also notes that the reuse of images allows him to have a unity of design throughout the book's illustration, while still allowing for substantial variation when appropriate.

Although the artist finds FreeHand's blending tool one of its most powerful features, he says it can drain memory very quickly and slows his work down, as the terminal screen has to perform complex screen updating all the time. As a result, he rarely uses the blend tool; instead, he finds he really relies on the graduated fills.

A universal challenge for all artists who work on the computer, including Glasgow, is the problem of abutting colors. He likes to use thin black trap lines between fills to avoid spreads (white gaps) when the work goes to press. "I find the colors don't really blend in together when they meet, the way they do in airbrushing." (This method of making a black keyline is used by some artists, but others say it is not necessarily mandatory.)

Another color problem Glasgow has been grappling with is moirés that have cropped up unexpectedly in computer projects. He tells the tale of one brochure that he had to redesign and have film rerun on because moirés appeared on one small illustration. The moirés were invisible on the computer screen and very faint on the Cromalin proof, but stuck out horribly when the piece went to press. The

exact cause of the problem still isn't clear to the artist.

Based on these kinds of learning experiences, Glasgow now thinks he knows what to avoid, and stays away from highly saturated colors in his work, those which seem to be causing the most serious moiré problems. Because of problems like this, he remains cautious.

GETTING THE JOB DONE

The most ambitious piece created for the second in the series, a book called "The Hurlers," was the two-page instructional spread on pitching. It involved conveying a lot of information in a way that was immediately understandable and yet highly detailed. Glasgow had cut his teeth on a dozen illustrations in the first book—simpler renderings of comparative statistics. So they had already hammered out the basic look of the artwork.

The assignment was to distinguish between the various kinds of pitches, the grips required, and their trajectories. Because of the subject, certain elements in each illustration could be the same. For example, "The pitcher and pitcher's mound is all one piece. The batter and batter's box where the ball travels through the strike zone were also duplicated," Glasgow explains. Unlike real airbrush work, where each of these line figures would have to be created individually and tediously, the computer allows Glasgow to draw them once and mass produce them. "The notion was not to draw attention to the pitchers and batters, so they are identical. They are in uniform positions to put emphasis on the differences between the pitches," he adds.

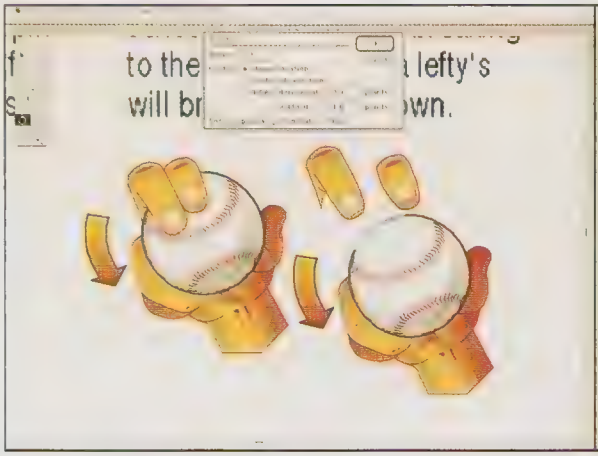
THUMBNAIL SKETCHES The artist started sketching ideas in pencil using available reference material, in this case, a similar yet much less detailed illustration from an old issue of *Sports Illustrated* comparing a few pitches. His thumbnails included doodles of the specific details in the concept. While the eventual result may be electronic, Glasgow finds he can think more freely with pencil and paper. So for both the thumbnail and rough stages he sketches on paper. (See Figure 1.)

His publisher receives the sketches in faxed form, which Glasgow admits eliminates most of the shading effects. But at this early stage, he only needs approval of the basic idea, so detail is less important. With this more ambitious project, several rounds of queries and approvals were required for the art. (See Figure 2.)

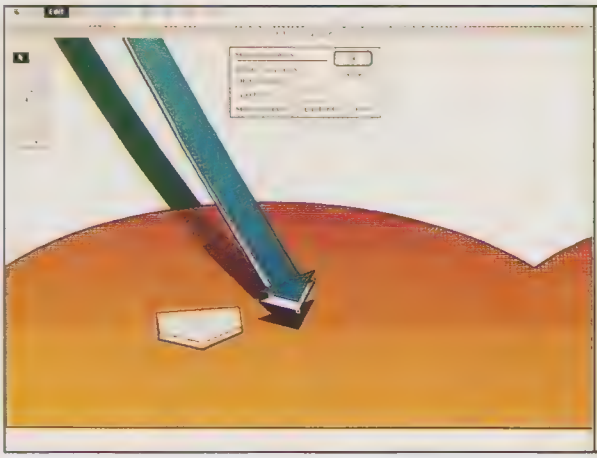
TEXT SPECIFICATION

Since much of the text was basically written before the illustration phase began, one of Glasgow's first tasks was to set the text and get early approval, to prevent tedious and expensive last minute changes. He had 300 dpi laser writer proofs made of the text blocks and sent those to the publisher for approval. (See Figure 3.) All the illustration text blocks were specified in 9/11 point Helvetica Condensed, a predetermined style con-

4 Because of registration problems on previous jobs, Glasgow now knows how to handle type correctly for color separations in FreeHand. Using the overprinting option in the print dialog, he overprints black and fills the type so no color will be knocked out underneath, and white will not show through if there are registration problems on the press.



5 Now he is ready to start drawing on the computer, a tool which is a definite boon in this kind of work. He can create one hand, duplicate it five times, and change the hands for each pitch appropriately. He can also take the fingers and rotate them around to the proper position.



6 The arrow (the ball path) is made of two pieces. The top layer of art is a radial fill. Then there is a line underneath to give it depth. Glasgow duplicates the top line and moves it down a couple of points. He makes it a little fatter at the bottom (near the plate) to give it depth.

straint. Some title information was reversed, white on a red field, and that red established one of the colors available for the illustrations. The reversed text was set as 16 point Helvetica Condensed.

One concern Glasgow had about type was its location and contrast with the color background and how that may affect its readability. "We are always considering whether the color is going to be too dark to read the type. We will build around it when we know where the type will be." Glasgow tries to grade the fills so the text ends up in lighter rather than darker areas. "I've had so many problems in the past where the inks have been laid down too heavily, making the text impossible to read," he explains. (See Figure 4.)

SKETCH TO SCREEN

After the text and the few details of the roughs were agreed on (though the order of the pitches in the layout would change even at the last minute) and Glasgow got the go-ahead, he then had to transfer his work onto the screen. In some cases, Glasgow has the piece copied onto a piece of acetate, tapes it as a template onto the screen and traces underneath with the freehand tool; but in this case, he started working directly on the screen. Using the freehand tool, he draws the basic elements which will be repeated: the hand close-ups, the pitchers and the batters. He combined various groups—like the pitcher and his mound or the batter and the batting box—into separate layers, a feature he uses frequently.

Once he was satisfied with his sketches, he could duplicate them easily and make appropriate changes. (See Figure 5.) After he is satisfied with the freehand stage, which he draws in blue, he then traces over the freehand drawings and works on them with the combination tool in a different color; this is the bezier curve-based illustration tool with which he does his final rendering. By doing sketches in

DIALING FOR GRAPHICS

Dale Glasgow is a member of a growing set of illustrators and graphic designers who work out of their home offices and live through electronic communications. He attended Virginia Commonwealth University in 1981 and worked as an illustrator at a Richmond daily. After a year, he was invited to work at *USA Today* (in Roslyn, Va.). After a few years there and at *National Geographic*, he began to freelance, specializing in statistical information and information graphics. He also works regularly with *U.S. News and World Report* and *Builder Magazine*.

Glasgow takes the home office concept to the extreme. He lives almost an hour from Washington in deepest suburban Virginia, and he doesn't even own a laser writer for proofing in his office. Instead he depends on phone, fax and modem to communicate with clients and his service bureau.

The fax and modem in the project featured in this article (along with messengers and Federal Express) were his lifelines from his home office with its Macintosh IIx to his service bureau, Imprints of downtown Washington, D.C., and his publisher, Redefinition of Alexandria. While not seamless, the system allowed him to get quick proofs and to avoid unnecessary face-to-face meetings over routine work.

In another way, Imprints is itself a new kind of enterprise. It specializes in color from the Macintosh, with a color thermal printer, color copiers, color film recorders for slides, and the capability of creating color film separations on its Compugraphic 9600, along with black-and-white high resolution output. As with most service bureaus, its employees spend a lot of time helping users debug files. With clients like Glasgow, it also manages the flow of proofs to third parties.

The service bureau handles all output from the files that Glasgow sends by modem to their 24-hour bulletin board, as well as the distribution of hard copy. The bureau creates laser writer and color proofs on the QMS ColorScript, and sends both to the artist and proofer

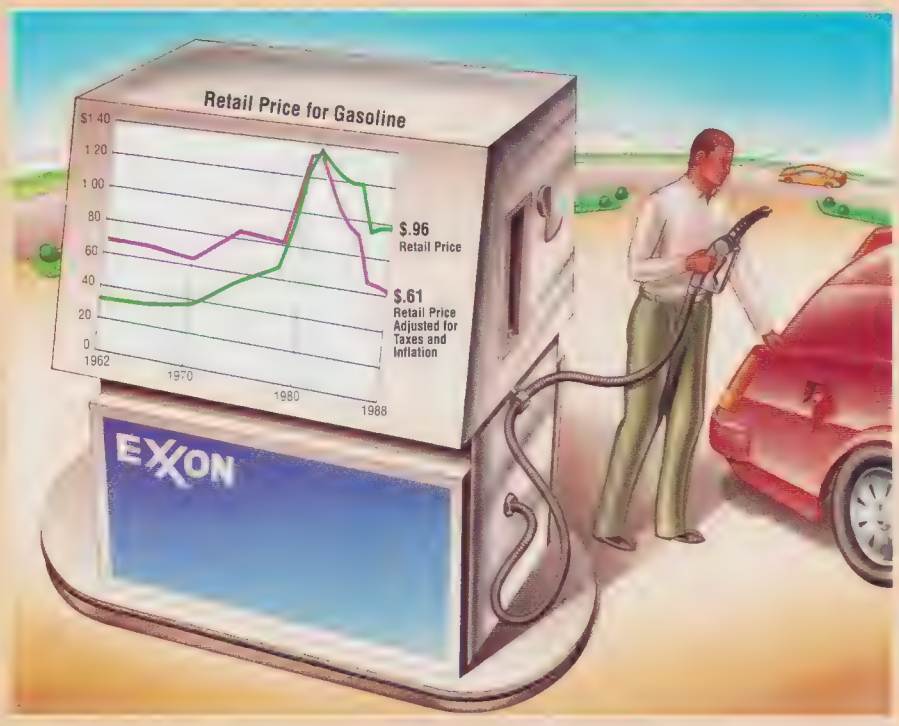


Photo by Mark Milligan

one color and final rendering in another, he can differentiate the template from the final. "And when that stage is done, you can shift it to whatever color you want" Glasgow says. "I use line a lot to abut the colors, so I can make sure trap is done properly."

COLOR PALETTE

Like his type specifications, Glasgow's palette was already predetermined. "Otherwise," he claims, "it gets too confusing to sort out the details." Part of the style preparations for the entire book series had included creating a standard color palette, so choosing the basic colors for this drawing was made easy. Certain areas, like the sky, the grass and the dirt, involved choices among a narrow range of appropriate colors in the palette. Choosing the cap colors for the baseball players involved a simple opposition of red and blue. Glasgow tried to frame the drawing by using the same red in the text headings on the batter's cap.

Glasgow explains that he can specify colors via RGB (red-green-blue), CMYK (cyan-magenta-yellow-black) or Pantone colors. Glasgow never uses RGB and specifies Pantone colors only for two- or three-color jobs that require specific ink matching. Instead he uses the process colors to specify all the colors by percentages. He has memorized some of the basic percentage combinations which he uses in much of his work; for example, 70 percent cyan and 30 percent yellow to make green. For this illustration, he used a 50-color palette. And he frequently copied his color palette from one document to another as he worked on the book's illustrations.

PATHS AND SHADOWS After the basic figures were ready to be duplicated, Glasgow then created the unique elements—the paths of the pitches and their shadows. (See Figure 6.) The paths were rendered as a curved form that was defined by the nature of the pitch. The shadow, which

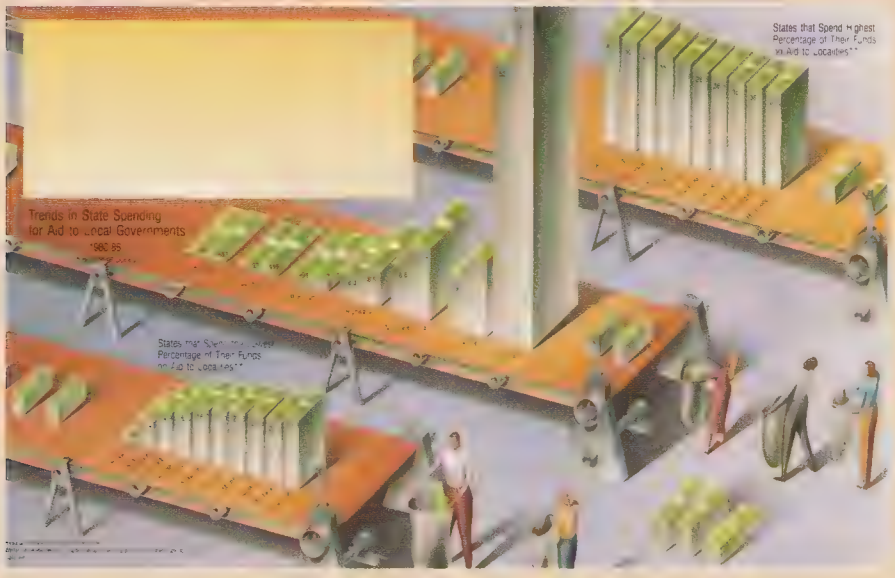
(sometimes via the fax when immediate turnaround is required). The QMS proofs, however, are somewhat heavier and cruder than the final output. "Editors say they can't read small type on it," claims Glasgow, "so I have to defend the proof. But the proofs give a reasonable color facsimile at a reasonable cost." The only genuine proofs are the Cromalins that are made after the negatives are created on the 9600.

Imprints even scans the occasional file for Glasgow, returning it to him on diskette. Imprints manager Dave Buell sees the company as a full set of prepress services for graphic artists and art directors. "We always check for font substitution and make sanity checks before we send work out. We want to make sure that our clients look good." One curious thing is that Buell and Glasgow, in spite of having worked very closely on this and other projects, and in spite of working only an hour away, have never met face to face.

The telecommunication process seems to have worked well. Glasgow and Buell are pleased with results, and Redefinition editor Glen Ruh says that his pressmen are having no problems with the color separations. (It does help that, unlike the color photos, the colors on the illustrations do not have to be dead-on. No one cares if the pitcher's face is a little too pink.)

Increasingly, Glasgow is being sought out by publications that have Macs. In one recent case, when he told one potential client that he was experienced in FreeHand, the art director was enthusiastic, having just gotten their Macs in the previous month. "I did the illustration for him, modemed the file down, and I was all done. I never had to leave my office."

The Real Thing Three examples of Glasgow's standard airbrush work for (from left) Exxon (A.D., John Conley); *Governing* magazine (A.D., Peggy Robertson); and *U.S. News and World Reports* (A.D., Rob Covey). Says art director Conley: "A designer's task is to deliver information in a form that is not only handsome, but comprehensible on many levels. And Dale does this with great aplomb."



THE DEVIL AND JIMMY SWAGGART
U.S.News
& WORLD REPORT
21ST CENTURY EXECUTIVE
Four key traits for managers of the future
Rupert Murdoch: On the importance of being tough

was important in denoting the height of the ball as it traveled, took a little more thought and planning.

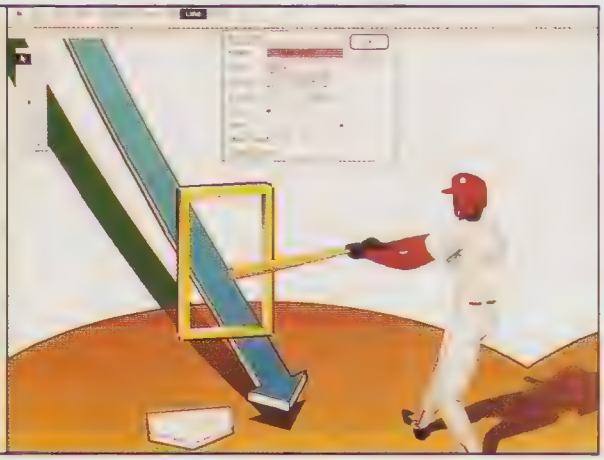
In addition, the shadow came in two parts: a dark green portion where it traveled over the grass, and a dark brown part where it crossed the dirt of the batter's box. These two pieces combined give the illusion of a shadow more effectively than a single black shadow, which would appear static and unreal, says the artist. (See Figures 7 through 9.)

While some overlap is inevitable, Glasgow is careful not to let complex objects overlap each other significantly, always a big factor in slowing down both the screen display refresh and the page output. "When you have one object over another, the machine still has to read and figure out everything underneath, even if it doesn't end up showing it. That makes it very costly in time and memory," he says. For that reason, Glasgow takes pains not to pile object upon object excessively.

While he worked up this particular drawing entirely in one file, Glasgow sometimes splits elements and works on them in separate files, to join them up later. "Sometimes when you get too many graduated fills, you want to do them separately because they slow down everything and use up too much memory." The more detailed the gradation in a drawing, the slower the Mac runs.

7 The path of the ball's shadow is the most delicate task. Glasgow has to figure out exactly which way each ball will travel. The path of the shadow is not a duplicate of the curve of the ball. Because the pitcher's mound is convex, it was necessary to allow for it in drawing the shadows to give the illusion of depth.

8 The mound and batter's box areas have black line outlines to avoid trapping problems. When colors abut in FreeHand, Glasgow has found that putting in a black outline is his safest course. This makes certain that no white spreads occur on the press. (However, some artists insist this is not necessary.)



9 Glasgow has created a color palette for the book series, using FreeHand's color specification and naming capability. He uses the CMYK percentages and has many of his favorite colors memorized by now. There are certain colors he avoids because of their tendency to create moiré patterns.

GRADATIONS

Setting the graduated fills in the large areas is one of the last steps. (See Figure 10.) Experience has shown Glasgow ways of avoiding banding in his work, the telltale stair-stepping that shows up on graduated fills in computer-generated files. The 300 dpi proof and the terminal screen are of no help in this regard, since they show banding even when the high-res proof will not. "I have learned to stay away from gradation over very narrow range percentages. For example, in a gradation from a 10 to a 20 percent range, you can notice shifts in color over an area because there aren't enough intermediate steps." Longer ranges, for example, from 20 to 60 percent, seem to deliver smoother ramped effects at high resolution.

COLOR COMPS AND SEPARATIONS

When the final illustration was complete, Glasgow transmitted the file via modem (Hayes compatible, 2400 baud, using Microphone communications software) to Imprints, his service bureau in Washington, D.C. It generated a color comp on the QMS ColorScript printer. (See Figure 11.) Once he got approval on the colors, it was time to create the separations.

He went to the print menu in Freehand and selected Separations, then customized the specifications he needed. (See Figure 12.) He designated the printer type, paper size (two 8½ x 11 pages), and finally screen rulings, which he set at 133 lines per inch. He also selected the images to run as negatives, emulsion down. Other options he selected were crop and regis-

tration marks. Once he set up the print menu, he used the utility called "StuffIt" to compress the large 150k file to 50 percent of its original size so it would not take so long to send. The file took about 20 minutes to send.

To run an illustration of this complexity, Glasgow reports it usually takes one-half hour per negative; all four negatives took roughly four hours to run at Imprints. The job went smoothly until the Cromalin stage when a flaw in one text block was discovered. "Because you can't see the trap on the screen, sometimes it's easy to forget to click on the overprint box to avoid problems later on. And I simply forgot to do it with that file." Because this knock-out of the CMY layers under the black text was deemed too risky—white space might show through in case of misregistration—Glasgow went back into his file, called up the menu, selected overprint and sent the revised file via modem to Imprints. It ran all four separations again, since chemistry variables and the stretching of film can cause inconsistencies if only some of the negatives are rerun. Says Glasgow: "When negatives are run at different times they don't register. So all the films were rerun and stripped into the book."

Color separations directly from the desktop to a Compugraphic 9600 are a new enough phenomenon that everyone could finally breathe a sigh of relief.

THE GOAL

What Glasgow seeks in both his airbrush work and his computer work is a sense of dimension and movement, to give otherwise static info-graphics more character. "Dimension is the tool I use to communicate with people. If it's just a flat presentation, then people can't really see much in it. The shadows and the fills make you feel like there's another layer in that illustration. You feel that it's an extension of reality, giving you the illusion that you are looking through a visual plane."

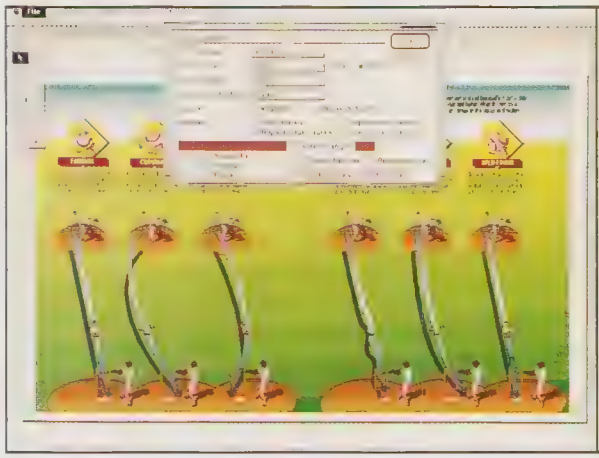
And it's surprising, even with the still maturing desktop tools, how far Glasgow can go and how effectively he can convert raw data into dynamic and understandable information. ■

Steve Hannaford is contributing editor to Step-By-Step Electronic Design, Verbum *and* MACWeek.

10 A sense of contour is created by using gradated fills at different angles. Glasgow claims that he does it by feel, noting that he avoids horizontal and vertical angles since they are too static. The actual angles he picks are just random choices, simply avoiding the straight up-and-down look.

Pictured and described here are the grip, rotation and movement of six of baseball's most widely used pitches, as thrown by a right-handed pitcher to a left-handed batter. When thrown by a left-hander, the curve, screwball and slider will both rotate and break in the opposite direction
KNUCKLEBALL
A knuckler is released with hardly any spin, and air currents can make it jump unpredictably on its way to the plate
SLIDER
A cross between a fastball and a curve, a good slider is only 5 mph slower than a fastball and has a late, lateral break
SPLIT-FINGER
Tough to throw and tougher to hit, the split-finger looks like a fastball but spins slowly with a late, sharp, downward break.

11 The QMS ColorScript Model 30 gives a coarse but fairly accurate color comp of the piece. The type, especially if it is narrow or at small point sizes, never looks quite right in the comp, a fact that Glasgow sometimes has to explain to art directors. For this project, the artist received approval on the colors from the client, and he was able to progress to actual color separations.



12 The actual PostScript color separations were created on film on a Compugraphic 9600. Here you see the customization features in the separations menu of FreeHand. Given the complication of the piece, this project took approximately four hours to run at the service bureau.

Assignment: Shoot a Splash!

David Zimmerman shows how to photograph liquids in motion with his spill life technique.

By Susan Davis

Want to shoot a dripping orange slice? That very challenge led still life photographer David Zimmerman to begin experimenting with ways to capture liquid in motion on film. "When I started doing splashing liquids," he explains, "I was not exactly sure what to expect. The most exciting moment is when the film comes back from the lab and the results are always different, constantly amazing, and full of surprises."

Zimmerman registered the technique he had been developing—live action splashes, spills and pours, all photographed on large format (8 x 10) film at 1/4,000th of a second—under the trademark of spill life® photography in 1987. And the job offers have been pouring in ever since. The challenge posed by spill life photography appeals to Zimmerman. "It is a departure from most still life because there is that element that is uncontrollable, that is totally out of my hands," observes Zimmerman. "It is still a controlled environment, but there is that one thing that is up to chance. Of course, I try to control it as much as I can and then watch what happens while I am shooting. That is where the unexpected stuff comes from."

Describing his process further, Zimmerman comments, "I can solve most problems that occur, and it would be very easy to rely on old solutions to new problems. But I also try to let mistakes happen. I try not to think, 'No, that is not going to work.' I give it an opportunity to work. I cannot look at an object and know how to photograph it before I play with it. The more you play with something the better it becomes." Zimmerman is also quick to point out that his technique presents its own frustrations. "What is difficult about spill life," he admits, "is the process takes so long." His spill life technique is a way of naturally capturing live action splashes on large format film, instead of relying on acrylic models.

Since Zimmerman began perfecting his technique, his work has been making waves. This year alone he shot a worldwide print campaign for Coca-Cola and traveled to London for a 16-week assignment for White Horse Scotch. His roster of recent clients looks much like a list of *Fortune* 500 firms, with Dupont, General Foods, IBM, Johnson & Johnson and R.J. Reynolds topping an ever-growing list.

What led Art Director Suzanne Moss of the Romann & Tannenholz advertising agency in New York City to Zimmerman was that she saw his cover shot of a luscious red pepper plunging into water on Kodak's newly published "Professional Photographic Illustration," and she was impressed. A few weeks later when a campaign for a new product required a liquid action photo, she immediately contacted his agent Susan Miller (who took all the photographs for this article).

THE ASSIGNMENT

Inverness Corporation, a manufacturer and marketer of cosmetic products located in Fair Lawn, N.J., asked Romann & Tannenholz in March 1989 to come up with a package design and promotional campaign for a new line of products it was about to launch in the fall of 1989: a jewelry cleaning system. At that point they did not even have a name for it.

After a few brainstorming sessions, Romann & Tannenholz's creative team led by Creative Director Gad Romann and Art Director Suzanne Moss came up with "The Jewelry Spa." They wanted to stress cleanliness, freshness—"a Jacuzzi for your jewels"—as well as sophistication and elegance, since the product was intended for better jewelry stores. That is when they decided on a splash shot, with liquid shooting through and around the jewelry. They chose to wrap the shot around a pure white box, to underscore the feeling of cleanliness, and selected Avant Garde for the typeface. Suzanne Moss says she chose Avant Garde because it was "clean and modern" and it reflected the intent of the packaging. Since the only color would come from the jewels, the ring had to be fairly large and have many brilliant facets.

Moss worked up some preliminary layouts. Soon one was approved with the liquid shooting horizontally through a ring and then spraying out around it symmetrically like a flower. (See Figure 1.) "I had never shot a splash before," says Moss, "so I took the book with David's picture on the cover to the client, so they would feel con-

Splashy Photography In this energetic photo, shot for a jewelry cleaning system package, David Zimmerman shows how he has perfected his "spill life" technique, a process which stops fluids in motion almost as if they were frozen.

fident about the shot. The client insisted on using him after they saw the book, but we took bids anyway as a formality."

One of the tricky things Zimmerman and Miller had to estimate involved the jewelry itself. Notes Miller, "This estimate was particularly hard to draw up because of widely differing costs of renting jewelry. I also had to factor in insurance for the ring, not only while it was at the studio, but while it was transported to and from the jeweler." Originally, the agency requested that the ring be faux jewelry to hold down the cost of rental and insurance. But after Zimmerman's prop stylist Suzanne Kort showed Moss several examples of costume jewelry, they realized it did not convey the kind of elegance the client desired. So Inverness ended up approving additional expenses for jewelry rental and insurance.

But Kort got lucky. "On a fluke, I was talking to someone about the job," she says, "and it turned out she had a friend who owned a jewelry store. Because he knew me, he said he would lend the jewelry to me, so I picked out about half a dozen rings and a salesman from the store accompanied me to Suzanne's office. She selected the beautiful heart-shaped sapphire and diamond ring we ended up using."

While the rental fee was $800 for the $30,000 ring, insuring it for two weeks turned out to be a $1,000 proposition. "It also became the biggest challenge," Zimmerman remarks ruefully. "The insurance was about to expire as we finished the shoot, so I felt I had to get into a cab and return the ring to the jewelry store myself. I never expected something like insurance would be a problem."

SPECIAL EQUIPMENT

"When I first saw Suzanne's layout, I was intrigued for several reasons," recalls Zimmerman. "The splash had to be achieved in a very specific way so that she could wrap the photograph around three sides of the package and allow space for copy. Also the chromes had to be adaptable enough to fit several formats."

Zimmerman knew the shot required a special rig, so he called in modelmaker John Kuntzch of Brooklyn Model Works, with whom he had worked previously. They discussed the layout and decided to shoot it vertically instead of horizontally, so that the water would work with gravity and spray both left and right. Kuntzch agreed to have the rig ready by July 6 so Zimmerman could make test shots before the shoot scheduled the next day.

Kuntzch built a fairly elaborate rig. (See Figure 2.) "We designed it with five jets of water to be as flexible as possible, not even knowing at the beginning how many we would really need," he explains. "Each jet has its own valve and water supply that can be independently regulated at various pressures, so we will not have to scramble around later."

A complicating factor was that Kuntzch needed the ring during the two weeks while the rig was being built. Since it costs more to insure jewelry for several locations and transports, it was finally decided that the ring would stay at Zimmerman's studio at all times and Kuntzch would work with a very close copy of it.

Lighting for the shot required special

1 Art Director Suzanne Moss designed a preliminary layout for the client's liquid jewelry cleaner box design: A splash shot with the liquid streaming through the ring and spraying around it symmetrically like a flower. Photographer David Zimmerman was challenged by the assignment. "The splash had to be achieved in a very specific way," he notes, "so that she could wrap the photograph around three sides of the package and allow space for copy."

2 After meeting with Zimmerman, modelmaker John Kuntzch of Brooklyn Model Works constructed a complex rig to spray water on the ring. It consists of five jets of water, each with its own valve that can be independently regulated at different pressures. Because of prohibitive insurance costs, Kuntzch had to use a mock ring while building the rig. (Kuntzch's assistant Jay Joseph is shown here.)

Photos by Susan Miller

considerations. "We had to light first to enhance the beauty of the jewels," Zimmerman notes, "and then to keep the background as pure white as possible and still give the water tone and roundness."

Zimmerman uses an Ascor Sun Gun as a strobe for all his spill life photographs. "With the Sun Gun, which is unfortunately no longer made, I am able to stop action at 1/4,000th of a second," he notes. "Normal studio equipment is not sufficient to give that kind of stop action."

TEST SHOTS

Shortly after the rig is delivered, Zimmerman begins making Polaroid test shots. He is disappointed with the first one. (See Figure 3.) "Basically, we wanted a certain amount of energy and force behind the liquid to produce a geyser effect," notes Zimmerman, "but here the water looks lazy. There is nothing controlling its shape." The problem, Zimmerman believes, is that the water is being shot at the ring like a fountain and some of the water is actually dropping down. (Note that although the final shot was to be used as a horizontal wrap, the rig and water jet were in a vertical configuration.)

Zimmerman tries placing the ring on a plexiglass rod so that the water follows the rod and produces a more jet-like spray. (See Figure 4.) Here he is also able to get

3 Zimmerman is disappointed with the first Polaroid test shot taken a little after noon (a faux ring is used here). "Because the product is a liquid cleaner," says Zimmerman, "there must be a certain amount of energy and force behind the liquid. But it looks lazy and heavy here." The flow of the water is not right; it must be directed in a forceful stream.

5 By 8 p.m., Zimmerman makes a breakthrough. His experimentation has paid off. A V-shaped plexiglass rod produces the flowering effect that Art Director Moss must have. But Zimmerman still is not pleased with the flow of the water; it is not energetic enough.

4 Zimmerman experiments with different ways of controlling the water. At three in the afternoon, he tries placing the faux ring on a plexiglass rod. He is pleased that the water follows the rod and begins to look more forceful. Now he must also make it flower out around the ring.

6 To direct the flow of the water more forcefully, Zimmerman introduces a hollow tube over the plexiglass rod. It works. Now, at 9:35 p.m., he has solved the assignment's major problems and faxes copies of this test shot to Moss and Kuntzch. He calls Kuntzch to discuss how the rig must be rebuilt the next day before the scheduled shoot.

more speed in the water, which begins to look like it is shooting off the ring. However, Zimmerman knows he must modify the shape of the rig to encourage the liquid to move out farther around the ring.

A breakthrough comes that evening when Zimmerman experiments with a V-shaped plexiglass rod. (See Figure 5.) Finally, the water splits into two wings as it hits the ring. "I also thinned the liquid down to a thin stream to create more energy and movement," notes Zimmerman. "It is beginning to look energetic, but it needs to give the impression the water is moving out more. Again it is a matter of adapting the rig to make that happen."

To create a smooth, powerful stream of water hitting the ring, Zimmerman places a hollow tube over the solid V-shaped one. (See Figure 6.) Finally, he is satisfied; not only is the stream of water powerful, but it also flowers out. Zimmerman faxes Kuntzch a copy of the Polaroid and explains to him on the phone how the rig must be rebuilt the next day.

THE SHOOT

Suzanne Moss arrives at Zimmerman's studio early on the day of the shoot. "David showed me what he had been working on," she says, "and we reviewed the progression of Polaroid shots he had taken the day before. (See Figure 7.) He drew what

7 On the day of the shoot, Zimmerman mounts the Polaroid shots on a light box to show Moss all the problems he encountered and worked through the day before. She agrees with his solutions. Moss says, "I had a lot of confidence that he would give me what I wanted."

9 Kuntzch and his assistant Jay Joseph reconstruct the rig, working very quickly. They build a new mount with three elements: a solid plexiglass rod covered by a hollow tube topped by acrylic wings. Kuntzch keeps adding pedals with a hot liquid glue as Zimmerman continues to take trial shots.

8 When Kuntzch arrives, Zimmerman shows him the rig he improvised the day before and also goes over the progression of Polaroids. They discuss how to rebuild the rig so that the plexiglass structure will actually pedal the water out around the ring.

10 When the rig is built to everyone's satisfaction, Zimmerman and his assistant Regina Young begin moving the photo equipment into position around the set. Young is adjusting a white reflector on the left, as Zimmerman tilts another reflector on the right. All reflectors are made from waterproof materials.

GOING WITH THE FLOW

David Zimmerman's photography is making a big splash. Ever since he registered his spill life® technique in 1987, his studio has been flooded with calls, most of them from the country's leading advertising agencies. His work can be seen globally, and he is getting requests for work from all over the world.

The secret of David Zimmerman's rapid rise to fame and fortune is that he likes challenges. That is what accidently led him to experiment with photographing liquids in motion during his work as a still life photographer. A soft-spoken man of 34 with intense blue eyes, Zimmerman says he did not set out to create a specialty. "It just evolved," he claims. "As a still life photographer, I am used to dealing with different kinds of textures, surfaces, materials. Liquids were another intriguing element. In the beginning, I was not exactly sure what to expect. It continues to be surprising even now."

While Zimmerman seems to be thriving on his current load of spill life assignments, he admits, "I go through periods where all I want to do is create this really difficult stuff that is intensely challenging. Then I just want to create more normal things. Actually, I go back and forth between the two."

Zimmerman took time to find a career that suited him. After growing up in Milwaukee and deciding a business major in college was not for him, he spent a year traveling in Europe and the Middle East. He credits his interest and vocation in photography to the pictures he took en route. "It was great when a photograph was even more beautiful than I remembered," he notes. "It would bring back all my feelings—whether it was a look on someone's face or the dust in the atmosphere or the light coming through the window. It was fun to preserve my feelings and thoughts at a given moment."

After graduating first in his class from Brooks Institute of Photography in Santa Barbara, Calif., in 1981, Zimmerman came to New York and worked as an assistant to various name photographers. He opened his first studio in 1984 in Chelsea. Relocating to a 4,000-square-foot midtown studio in 1988 in a warehouse district near the Jacob Javits Center, Zimmerman was extremely lucky to find ample space in which to shoot the elaborate set-ups that have become his specialty. The subject of numerous articles and exhibits, Zimmerman lives in Chelsea with his wife and eight-year-old daughter.

Gazing out the window toward the Hudson River, Zimmerman explains the special attraction photography holds for him. "I take pictures for certain reasons and I do not always know why. I feel drawn toward something. It is difficult to put my finger on why it is so interesting. So I photograph it. I light it and I position it, I look at it and I play with it. Many times it is a very vague feeling, a mood that I want to capture."

Hot and Cool This fiery red pepper plunging into a bracing bath was shot by David Zimmerman for Kodak's new book, "Professional Photographic Illustration."

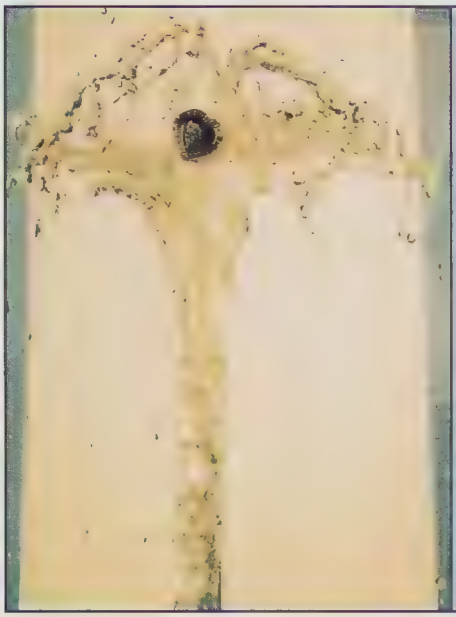
he wanted to do on the Polaroids, and he was exactly right. We discussed everything. I had a lot of confidence that he would give me what I wanted—no matter how long it would take."

REBUILDING THE RIG As soon as Kuntzch arrives, he and Zimmerman discuss how best to reconstruct the rig to create the desired effect. (See Figure 8.) Taking off from Zimmerman's extensive experimentation the day before, Kuntzch and assistant Jay Joseph work very quickly to build a new plexiglass mount with acrylic wings that pedal the water sideways. As Zimmerman takes more test shots, they keep adding tiny plastic deflectors. (See Figure 9.) "We started with very few pedals," explains Kuntzch, "and began adding more one by one very carefully in order to direct the water where we wanted it to go." They add the pedals using hot liquid glue.

They also experiment with different jets of water. Eventually, only four of the five jets are used—one in the center shooting up the rod and two on the sides to produce the two wings. A small jet in the back adds some extra droplets behind the ring. Notes Kuntzch, "We are concerned that parts of the clear plexiglass rig would show in the photograph, but when the water is turned on, they become invisible. It is great no retouching is needed to hide the rig."

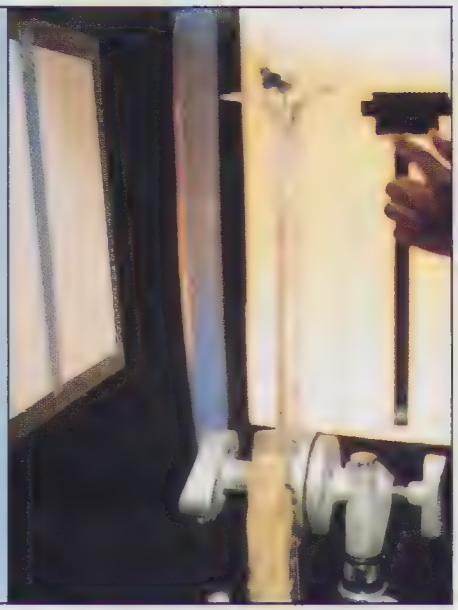
SETTING UP THE SHOT As soon as the rig pro-

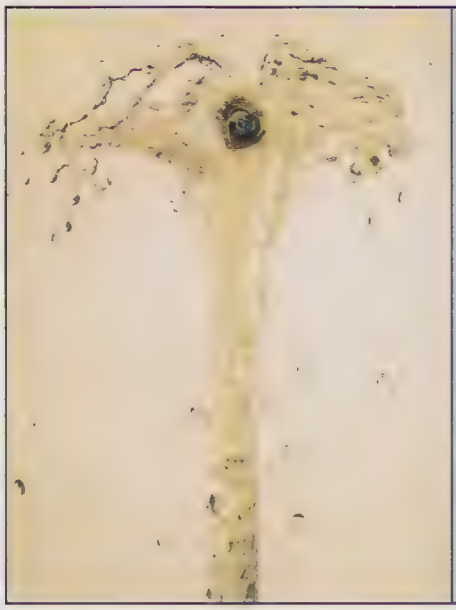
11 However, Zimmerman still is not totally satisfied with the shape of the splash. He wants to control it more, so he tries holding a plate over the water. Now he has to control two essential functions himself: the timing of when the water hits and the Ascor Sun Gun strobe, which he sets at 4,000th of a second.



13 Zimmerman takes another test Polaroid to assess the effect. It is the desired overall shape—an energetic stream of water bursts into flower around the ring, with a myriad of tiny drops shooting off in all directions. But there is too much blue in the water to suit him.

12 What concerns him now is the color of the water. He wants to bring out as much tone as possible to enhance its fluid qualities. First, he attaches blue strips of paper on either side of the rig and then adds black strips behind it.





14 He cuts the blue strips into narrower bands and takes another Polaroid. Moss approves that shot at 6:45 p.m., and Zimmerman is ready to begin the final shoot, which goes very quickly.

duces the appropriate shape and the water flows with the proper pressure, Zimmerman and assistant Regina Young adjust the lighting, reflectors and other equipment in final position. (See Figure 10.) The shot requires an elaborate set-up. "Once the set is assembled, the shoot goes very quickly," notes Zimmerman. "It took about an hour once it was all set up. But it took hours to get to that point. I estimate I worked 30 hours before it was actually time to shoot." This time was divided between getting the rig to produce the proper effect and getting the lighting and camera angle right.

REFINING THE SHOT However, Zimmerman still is not pleased with the shape of the splash. "I want to catch the water just as it hits the ring and before it starts dropping," he states. So he tries holding a plate over the water to modify it more. (See Figure 11.) "The pumps are going with the same level of pressure," he explains, "so all I have to do is pull the plate out and fire it, and when the liquid gets to the ring, it makes the split."

So Zimmerman controls two crucial functions himself—when the water hits, which he directs with the plate, and the speed of the strobe, which he sets for a 4,000th of a second. "It is just much easier to do both things myself because the timing is critical," says Zimmerman with a modest smile. "It is strictly a matter of when the water is going to be where I want it. I have to stop the action at a definitive point—not a split second too early or too late. Tiny variations make an enormous difference."

He also continues to experiment with the lighting. Says Zimmerman, "I want to get as much tone in the water throughout —blues, whites, blacks, grays, the more contrast, the better. That is what makes it feel like water." To that end, he places strips of black behind and puts blue strips beside the rig. (See Figure 12.)

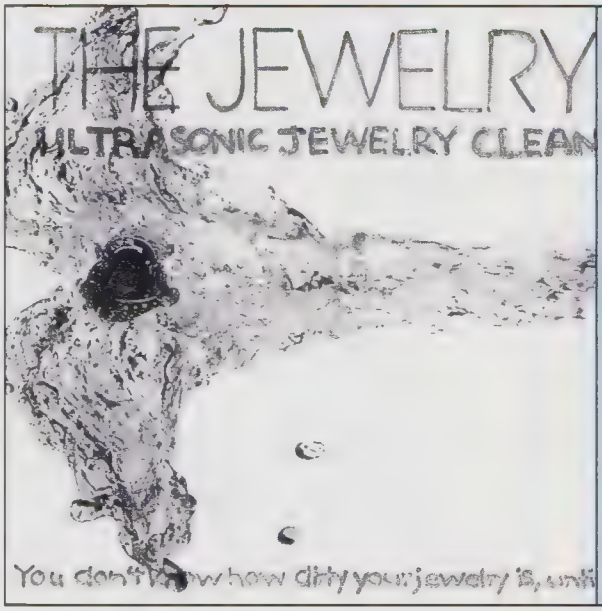
Then he shoots another Polaroid to check the overall effect. (See Figure 13.) "This is basically the final shape we are looking for," Zimmerman observes, "a thin, powerful stream, a flowering of water around the ring, and lots of dots of liquid going in all directions."

But he is worried there is too much blue in the water, so he narrows the blue strips to make sure the water looks clean, fresh and pure. Finally, Zimmerman gets Moss's final approval on a Polaroid. (See Figure 14.) She notes, "David showed me test shots when he was satisfied with them. It was worth the wait because he did not waste my time."

Yet, even though Zimmerman had Moss's approval, he continues to refine the tone of the water after she leaves. Finally, late that evening Zimmerman is satisfied. (See Figure 15.) The shape of the water around the ring and the tone of water meet with his approval. "The client is ecstatic with the photo," Moss remarks enthusiastically, "and it is just perfect on the layout." (See Figure 16.) ■

Susan Davis is a freelance writer specializing in graphic design. Her latest book "59 More Studio Secrets for the Graphic Artist" was just released by North Light Books.

15 Even though Moss has left the studio, Zimmerman continues to refine the tone of the water. At 8:05 p.m., he is finally pleased with the balance of blue, gray, black and white tones in the water and the wider spray of the water around the ring. The desired flowering effect has been achieved and the energy in the water is evident.



16 Inverness approves the comp of the package. "The client is ecstatic with the photo," Moss relates, "and it is just perfect on the layout." The final comp, shown here, incorporates the final photo in a horizontal format, wrapping around three sides of the package. (At press time, the completed packaging was not yet printed.)

Starting a Greeting Card Business

Part one of this two-part series follows four different artists and their unique paths to success.

By Ellen Opat-Inkeles

In these times when so much of your mail refers to you in such impersonal terms as "Occupant," "Resident" or "Colleague," what could be more heartwarming than to receive a personally hand-addressed greeting card from a friend? According to the Washington-based Greeting Card Association (GCA), you can expect to get that wonderful feeling 31 times per year.

The greeting card industry is, for the most part, thriving. While special occasion (birthday and anniversary, for example) and seasonal (like Christmas and Valentine's Day) cards are as popular as ever, non-occasion card sales are booming. The GCA projects annual growth in this area at 15 to 20 percent.

Non-occasion or everyday cards carry messages on such diverse and heretofore unheard of topics (at least for greeting cards) as Social Security benefits, office politics, divorce and terminal illness. And a card is not necessarily just a card anymore. It might include a packet of bubble bath, it might be a work of art "suitable for framing," or it might make music.

Obviously, the large card manufacturers, Hallmark and American Greetings to name just two, are selling a lot of these cards. But it is estimated that there are more than 900 greeting card publishers in the United States alone. Is there room for one more? Absolutely. But if you are giving any thought to starting your own greeting card business, remember, it is a business and must be treated as such, for while the rewards are great, the pitfalls are many.

HOW OTHERS DID IT

Step-By-Step recently spoke to several independent greeting card specialists who generously offered their "case histories" and advice to anyone interested in entering the field.

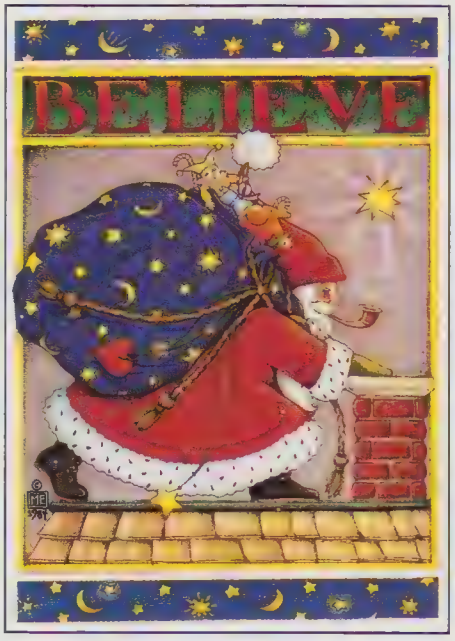
DAVID MEKELBURG & FRIENDS David Mekelburg of David Mekelburg & Friends of Pasadena, Calif., has been designing greeting cards for 30 years. Much of his work was done as a freelancer for Conception Abbey, a religious publisher. A teacher as well as an illustrator, Mekelburg had a student whose father was a wealthy venture capitalist. About five years ago this man backed Mekelburg in setting up a company known as David M. A great opportunity, right? Read on.

"After about three years of doing business," says Mekelburg, "I discovered that I had allowed a lot of very valuable art to be copyrighted to the company, thinking that I owned half of it. And so I am in some very messy, painful litigation with my old partner."

Mekelburg is a highly regarded illustrator. The card line became popular because the quality of its art was outstanding. But Mekelburg made two critical errors. First, while admitting that he is not a businessman ("I have a hard time balancing my personal checkbook," he says), he neglected to seek the advice of his own accountant. *Step-By-Step* heard the "I'm not a business person, I'm an artist" lamentation over and over during the course of these interviews.

While there is no reason to be an expert in business, if you are going into a business venture, it is vital to have someone who is an expert explain to you what your financial obligations and expectations are. Before making any commitments, seek the counsel of an accountant, preferably one who specializes in small businesses. If you do not have an accountant, ask around for a recommendation from people who are running successful businesses

Mekelburg's second error was naiveté. "I didn't understand about contracts; I didn't even seek an attorney's advice starting up." Before getting involved in



Mary Engelbreit Mary Engelbreit's cards are produced and distributed through a licensing agreement with Sunrise Publications. While the cards' messages are diverse, the line is characterized by Engelbreit's distinctive illustrative style which has a sweet, almost Old World charm (sample shown above). In addition to greeting cards, Engelbreit's illustrations are licensed to a wide range of manufacturers who produce such items as gift bags, picture frames, tins, T-shirts, plates, mugs, address books and more (right).

business, especially when other people are involved, seek the advice of an attorney who is knowledgeable in copyright and trademark law. If you unwittingly allow your copyright to fall into someone else's hands, your design might become a huge commercial success, and you might not see any of the profits.

Mekelburg's story has a happy ending. Learning from his mistakes, he and five new business partners (two of whom are his printers) started David Mekelburg & Friends about a year or so ago, and so far it has been successful. But the aforementioned financial and emotional toll on Mekelburg has been great.

SAM CARDS Susan A.M. Solotoff, president of SAM Cards of Irvington, N.Y., teaches a course through the Learning Annex in Manhattan on how to start a greeting card company. "I didn't exactly go about it correctly from the beginning," Solotoff says, but through her own experience using the "earn-and-learn" method, she does offer some valuable insights.

About five years ago, Solotoff freelanced by selling her designs to Argus Communications and Portal Publications. Early on she learned how to deal with contracts as well as what makes an effective greeting card design. "I realized that my designs are saleable because Argus kept coming back to me. I was getting a very good flat fee, but they wouldn't give me a percentage," recalls Solotoff. "I thought, why should they make all the money? So that's when I started my own company."

Solotoff was starting off with no money and no chance of getting financing, so she had to start very small. Her style is cartoony and simple; she invested in a tabletop copier, photocopied her cards, then hand cut and scored them. She used a white, uncoated card stock and hand-colored them with water-based markers. Solotoff used very little color; otherwise, each

card would take too much time. "That's how I developed my style," says Solotoff. "I was sort of forced into it because I had to produce so many cards. I started getting a lot of orders from the reps."

While Solotoff was getting her business underway, she did continue to freelance, and she does suggest that anyone interested in starting a card business who has no apparent means of financing should also hold on to his or her bread-and-butter accounts or salaried position. She, in fact, did not turn to her card business full time until a year ago. She also suggests that if you can do all of the work by hand, do so—because when you are just starting, printing costs are very high.

Solotoff got her first orders from local shops owners who saw her work at a street fair she attended in Manhattan. While that was a good beginning, it clearly was not enough to sustain a growing business. To find representation, Solotoff went to the National Stationery Show which is held at the Jacob Javits Convention Center in New York City each May. Although she could not afford a booth (space rental costs alone are $1,000), she was able to find representation.

Reps often have their own booths at the

David Mekelburg & Friends Perhaps more than most greeting card artists, David Mekelburg understands the power of copy. He is a well-respected calligrapher, and his designs reflect his affinity for letterforms. Many of his cards are text only, but others incorporate soft, beautiful watercolors. Mekelburg's gentle style is uniquely his, and each card is a keepsake. In addition to greeting cards (samples at right), the David Mekelburg & Friends line includes gift enclosures (above), calendars, notecards, journals, stationery, boxed cards and posters.

national and regional trade shows, so you can bring your portfolio to them. Alternately, the trade show management maintains bulletin boards headed "Card Lines Wanted" and "Reps Wanted." You can fill out a card, which puts you in touch with the reps. So even if neither of you actually has a booth, you can hook up.

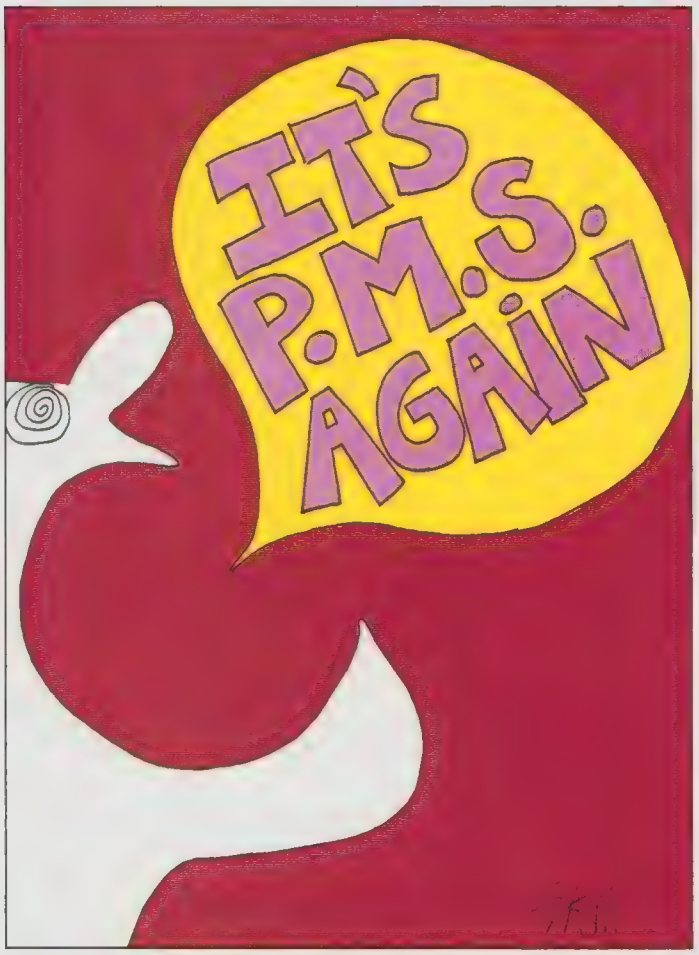
Through the bulletin board Solotoff was able to find reps to handle her work in Pennsylvania and Minnesota. Orders started to pour in, and when the orders outdistanced her ability to produce the quantity by hand, Solotoff knew she had to get her cards printed.

A bank loan was not a viable option for her, so Solotoff found herself borrowing $10,000 from a relative. This original loan enabled Solotoff to print quantities of 2,000 each of 30 different designs. "Never borrow money from a relative," Solotoff warns. (There are painless ways to borrow from family or friends. We will cover the specifics in the second installment of this article.)

Solotoff suggests that you try to raise funds yourself by selling designs to established card companies. Depending on the company, you can make up to $500 per design.

This point in time became a critical juncture for Solotoff. She was able to afford booth space at the Stationery Show the following year by sharing space with one of her reps. Orders were coming in, but she found herself pouring everything back into the business. She still was not able to quit her "day job." To infuse more capital into the business, and to be able to devote her time to designing rather than to administration, Solotoff took on two partners who are "business people," Marcy Kornblum and Bob Fishman. Their roles are to handle the business and marketing ends of SAM Cards. Wisely, Solotoff realized that she could not handle the entire enterprise on her own. Some of the burden has been relieved.

Solotoff worked SAM Cards up from an at-home hand operation to a successful, growing concern. The company has been able to enter into licensing agreements with other manufacturers, which brings in good money. And recently a SAM card was



SAM Cards SAM Cards have a light, cartoony look about them. Artist Susan Solotoff developed her style of using little color on uncoated card stock when she was doing her cards entirely by hand. Printing the cards allows for more flexibility as far as color goes, but the basic style remains. While the card line includes traditional themes such as birthday, Valentine's Day, and get well, it also covers such contemporary issues as P.M.S. (inside copy for card at left: "Just a warning") and relationships (inside copy for card at right: "You give me good vibes.").

nominated by the Greeting Card Association for a Louie Award in the Thank-you category, which brought recognition by the industry.

AVANTI PRESS In the early 1980s, photography was not thought of as a medium in the stationery industry. And though he did not start the trend, Rick Ruffner and his Avanti Press were certainly at the forefront of bringing high-quality photographic images into popularity for greeting cards.

Ruffner started the company as a distributor for European card lines. After a few years he developed his own product line—cards illustrated with stock or, occasionally, commissioned photographs—and was able to drop the European cards.

What makes Ruffner's business different from Mekelburg's and Solotoff's is that he is not the principal artist for the firm. His approach is that of a business person, and, necessarily, his perspective is different.

Avanti Here are two cards taken from the packet that Avanti sends to photographers. It shows the broad range of styles and subjects the company will use on its line of cards. Generally Avanti licenses pre-existing photographs either directly from the photographer or through stock houses. Occasionally the company commissions new work from an individual.

While he agrees with Solotoff that it is possible to start small with low overhead—working out of your home, for example—he does believe that you must be focused on the business in order to make it a success. Being a good, or even great artist is not enough.

Says Ruffner, "The person who wants to start the company has to realize that they are up against people in big-, small-, and medium-sized companies who are doing this for a living, and who are at this all day every day. It's an easy business to get into, in that there's not a great deal of capital needed to get into it in a small way. It does require capital to grow, and it requires a time commitment to make it successful. There is a lot of competition. That doesn't mean you can't be successful, but it really requires a lot of focus and discipline to stick with it."

Another point that Ruffner stresses is that the quality of writing inside the card is as important as the visual. The illustration will get someone to pick the card up, but the message will close the sale. So if you are not a writer, find one.

Ruffner feels that creative people must be aware of the business side in order to succeed. If you are not aware of standard discounts, or costs, or copyright laws, talk to store owners, talk to reps, talk to accountants, talk to lawyers.

Organized to help creative people in this endeavor, the recently-founded Greeting Card Creative Network, of which Ruffner is president, offers guidance to creatives within the field, provides information on trends, provides educational materials, and conducts seminars and workshops on topics affecting the field. Membership is open to anyone involved in the creative end of the industry. (Its address is listed at the end of this article, together with a number of other helpful resources.)

MARY ENGELBREIT Mary Engelbreit is an industry unto herself. Her distinctive designs adorn an entire array of items including greeting cards, calendars, decorative tins, wrapping paper, music boxes, figurines, collector plates and more. And now she and her business partner/husband Philip Delano own two St. Louis-based Mary Engelbreit stores that sell only her colorful products.

Aside from fabulous illustrations, the keys to Engelbreit's success were in selling her business and in licensing her designs.

First, some background. Engelbreit's designs had a proven track record. She free-

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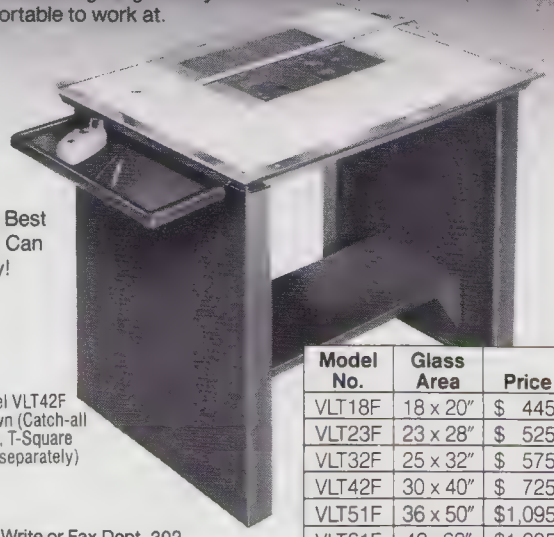

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Circle 12 on Information Card

lanced extensively for Portal Publications in California. The relationship was excellent, and Portal eventually contracted with her to do 12 drawings a year on a percentage basis, which was essentially a licensing agreement.

Like many artists, Engelbreit is "not a business person." Someone who is, and is indeed a very good one, offered to enter into a partnership with her in 1983. Through his connections, and on the basis of Portal's sales of Engelbreit's work, he was able to borrow $60,000 to finance Mary Engelbreit, Inc.

This considerable sum enabled the company to print, establish a national network of representatives, set up booths at trade shows, and profit. Although neither Engelbreit nor her partner drew salaries until they had been in business for more than two years, the business grew from $5,000 in sales to $80,000 in two years.

Because Mary Engelbreit, Inc. was so successful, the company attracted the attention of other card publishers. Sunrise Publications of Bloomington, Ind., offered an excellent deal, so Engelbreit and her partner sold the company.

The major asset of Mary Engelbreit, Inc. was Engelbreit herself. Without her producing the drawings, there could not be a Mary Engelbreit line for Sunrise to sell. The deal was therefore contingent on Engelbreit's signing a long-term, renewable contract with Sunrise. Essentially she has licensed her drawings to them for the purpose of producing and distributing greeting cards and prints.

Obviously there were extenuating circumstances in this case, but her husband and current business partner, Philip Delano, suggests that artists should not sign any licensing agreement for a period longer than three years.

As mentioned earlier, in addition to the greeting card line, Engelbreit operates an extensive licensing program. What licensing is, in short, is the sale to a manufacturer of an image to be used on a specific product only as specified in the agreement. The licensing agreement can be for a flat fee, a percentage, or a fee plus percentage. And, if any particular illustration is licensed to a card publisher for use on a greeting card, that manufacturer can only use it as specified, even if they also publish calendars. You, as the artist, are free to license that same illustration to a calendar manufacturer, or a T-shirt company, or a mug producer. As long as you own the copyright to your creative work—and that is *essential*—you are free to license it any way you want.

Engelbreit, for example, licenses cards and prints to Sunrise, but her gift wrap and gift bags are produced by a company called Stephen Lawrence, her calendars are published by Workman Publishing, and her tins are manufactured by Midwest Importers. Now Delano handles the license negotiations, but prior to that, a company called Creative Licensing handled that end. As with reps, you can find licensing agencies at the trade shows.

The great benefit of licensing your designs is that your work is seen and purchased by a wide market, and you do not have to pay production costs. (The irony is that Engelbreit has to buy products which carry her designs wholesale in order to sell them at her retail stores.) ■

GREETING CARD INDUSTRY RESOURCES

• Greeting Card Association; 1350 New York Ave., N.W.; Suite 615; Washington, D.C. 20005; (202) 393-1778.

The GCA represents the greeting card and allied industries. Its aims are to promote the tradition of sending cards; to serve as a resource for industry information; and to represent the industry in matters of concern before the government. It publishes a wide variety of booklets and tapes covering many aspects of the industry. Some include: "The Basics of Copyright and Trademark Law"; "Starting a Greeting Card Business"; "Tip Sheet on Selecting a Sales Representative"; "How to Succeed in Greeting Card Publishing"; and "Essentials in Licensing."

• Greeting Card Creative Network; 1350 New York Ave., N.W.; Suite 615, Washington, D.C. 20005; (202) 393-1780.

Membership in the GCCN is open to creatives—artists, photographers, writers—who are presently involved or wish to become involved in the greeting card industry. The Network was started in 1988, so as yet there is not a backlist of publications, but the organization is producing a library of handbooks and videotapes and plans to sponsor seminars at the major trade shows.

• United States Registrar of Copyrights, Library of Congress, Washington, D.C. 20559; For general information and help filling out forms, call: (202) 479-0700. To order forms call: (202) 707-9100.

Contact the office for informational booklets which explain the basic principles of the copyright system and what the requirements are for protecting your rights.

• United States Department of Commerce, Patent and Trademark Office, Washington, D.C. 20231; (703) 557-3158.

When you call the above number, you will get a recording. At the appropriate time, the message will ask you to press 3-8 on a touch-tone phone to be connected with the "How to Get a Trademark" message. A brief explanation of the process is given, after which you can order a pamphlet and application. Allow two weeks for delivery.

• Stationery and gift trade publications include: *Greetings Magazine*; *Gifts and Stationery Business*; *Festivity Magazine*; *Gift Reporter*; *Gifts and Decorative Accessories*; *Party and Paper Retailer*; and *Giftware News*.

Generally, publications have "marketplace" ad sections where you can submit samples of your work. Susan Solotoff of SAM Cards (who shares her experiences in the main story) feels that this is a good way to get free PR and notice from reps. On the other hand, rep Susie Sewell feels that this is an ineffective way to attract reps. In any case, the publications themselves will give you a good view of what is going on in the industry, and might provide you with good leads in terms of publishers looking for freelance artists or licensors in search of good designs.

Ellen Opat-Inkeles is a New Jersey-based writer specializing in design and is a regular contributor to Step-By-Step Graphics.

Editors' Note: Part two of this article will cover the financial, legal and marketing aspects of the greeting card business.

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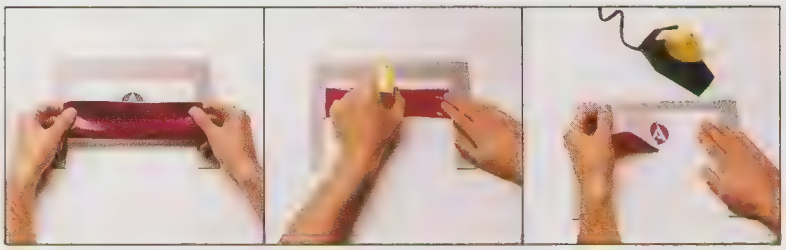

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Garth Graphic: A Sturdy Design

A slow starter, Garth Graphic has become a face that requires few directions for usage.

By Allan Haley

Many typefaces are named after people. Most are named for their originators. A few are named after people who understood the beauty and subtleties of type. Then there is Garth Graphic. It was named after someone who was not a type designer nor a typographer; in fact, someone who knew virtually nothing about the aesthetics of type or typography—but more about this later.

ATTRIBUTES

At first glance, Garth Graphic appears to be a design with its roots deeply planted in calligraphic tradition. Its cupped serifs, diagonal weight stress, sheared terminals, and flowing curves all suggest that this is a face conceived and drawn by a master calligrapher. But a closer look reveals something else: a structure that is almost too precise, too perfect; one that lacks the freedom and robustness usually found in faces with a calligraphic foundation. Compare Garth Graphic to Palatino®, Centaur®, or ITC Galliard® and this basic difference in design becomes very apparent. It is almost as if those who were responsible for the production of Garth Graphic were trying too hard. It looks carefully constructed, rather than confidently drawn with a broad-edge pen.

Garth Graphic is a little difficult to classify. It has some Aldine Old Style design traits and a few characteristics of Transitional designs, but it is probably most comfortable in the "typographic box" occupied by Dutch Old Style types such as Plantin, Caslon and Janson. Like these other designs, it is a sturdy type with moderate contrast in stroke thickness. Its serifs are somewhat short and appear to be cut blunt. Weight stress is diagonal and head serifs are angled.

The GARTH GRAPHIC family was conceived as one group of typefaces, with each letter designed with an awareness of its corresponding weights. While each alphabet has its own integrity, mixing weights and sizes can bring diversity with balance.

DUAL PERSONALITY SERIFS While in text sizes, Garth Graphic's serifs appear to be sheared with a single stroke, in larger settings it becomes apparent that they are actually clipped at two angles. This somewhat unusual serif design reinforces its broad-edged pen quality in small sizes, and (because the letters are so perfectly constructed) it helps to create a strong graphic texture when characters are set close together in display applications.

This close interrelationship of shapes and angles is not just limited to Garth Graphic's serifs. For every angle in the design, there is an equally opposing angle. For every curve there seems to be another contrasting curve. The net result is that when Garth Graphic is set in more than a few words it creates an exceptionally dramatic texture of dark and light.

Garth Graphic has an ample (but not excessively large) x-height, well-proportioned ascenders and relatively short descenders. The first two traits make it a good candidate for text composition. The last, unfortunately, robs the face of some elegance. In full fairness to those responsible for the design of Garth Graphic, however, the shortened descenders are a result of technological requirements rather than an aesthetic choice on the part of its creators.

THE ITALIC THAT STARTED IT ALL The italic that complements Garth Graphic's roman is an unusual and striking design. It is, in fact, one of the main reasons the face was developed in the first place. The basis for Garth Graphic is an earlier typeface, and it was the italic of this earlier design that sparked the imagination of those responsible for developing Garth Graphic.

The italic is not quite a cursive design, but much more than a simple inclined roman. Most letters are based on cursive forms, but have a restrained quality which precludes their being classified as pure cursives. The most obvious of these restraining traits is in the right (or final) serif on many characters. In most traditional cursive designs, this would be a curved upstroke (the remnants of a connecting stroke in script). Garth Graphic replaces this with an abrupt, one-sided serif. The good news is that this relatively deviant design trait "works like crazy" in text composition. It provides the same services as normal serifs in a traditional roman design: creating a firm baseline for the type and a guide for the eye in reading. The result is that Garth Graphic Italic is probably more readable in text composition

than most traditional italics, and much more distinctive than either its cursive or obliqued cousins.

Another, perhaps less obvious characteristic of Garth Graphic's Italic is its somewhat expanded character proportions. Most italic designs are quite condensed when compared to their roman counterparts. Garth Graphic Italic, on the other hand, is more in keeping with the proportions of the roman face.

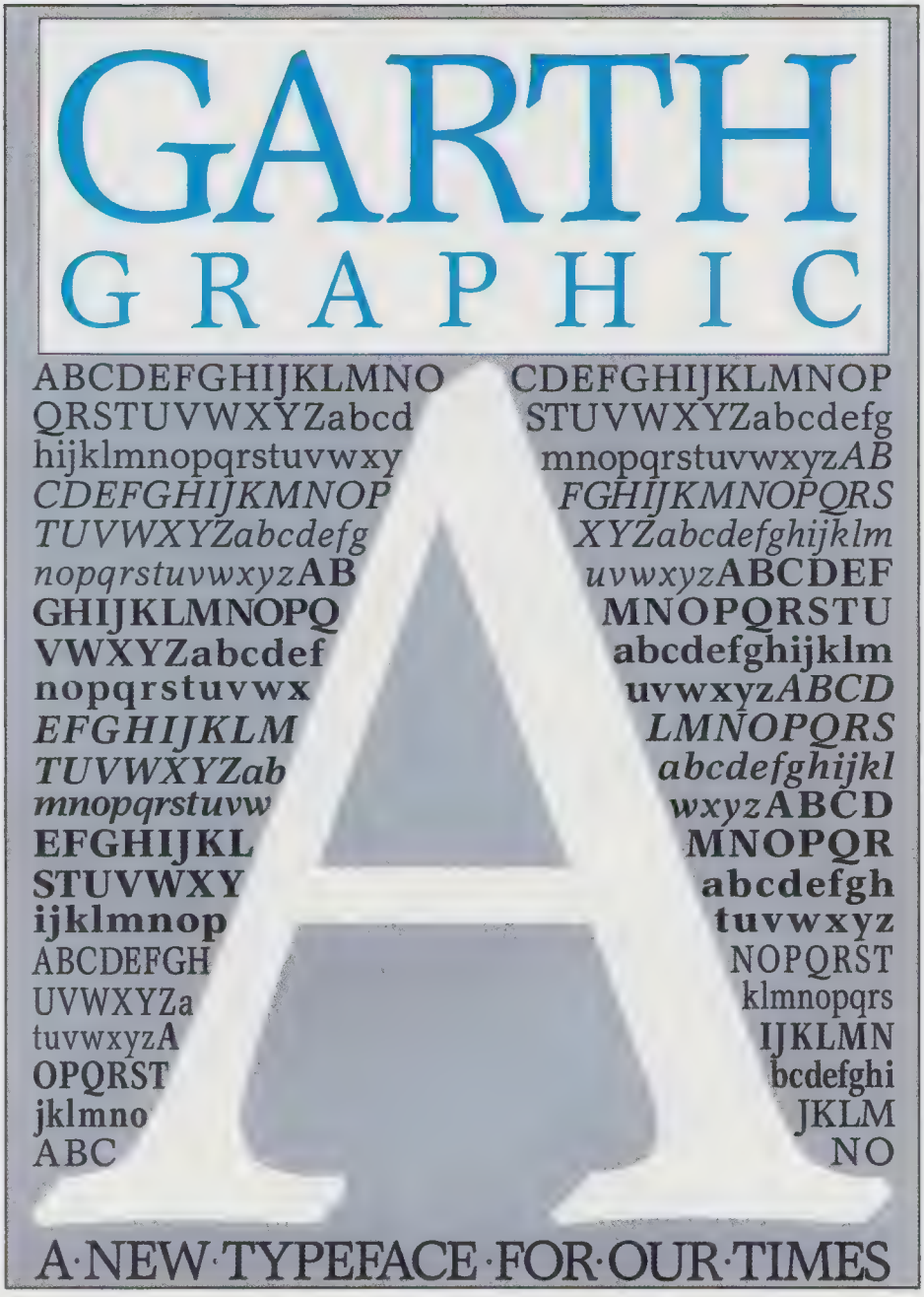
This can also be considered a design benefit. The slightly wider proportions of Garth Graphic Italic make it easier to read than more traditional designs.

OTHER TRAITS Several individual characters also help to distinguish Garth Graphic from other designs. For example, study the lowercase "y." Most typefaces are content to have ball-terminals finish off the tail of "y." Some have a vertical serif-like terminal, while others make do with a horizontal serif like those found at the baseline of an "n," or "h." Garth Graphic, however, has just a single-sided serif. There are hints of Univers in the way the bowl of the lowercase "a" joins the main stem at almost a right angle. In addition, the "a" has a square quality in its top curves which is not found in other characters. Finally, both its cap and lowercase "j's" have descending hooks; and the cap "M" is splayed.

BACKGROUND

The basis for Garth Graphic's designs lay in a desk drawer for a very long time. Every once in a while it would be rediscovered, brought out of its resting place, stared at for several seconds and then, reluctantly, put back.

It wasn't much—just a scrap of paper with a 12 point photo print of a typeface



Text at left and poster at right courtesy of Compugraphic Corporation.

Garth Graphic™

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
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Unique Complement Characters
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TASTE IN PRINTING DETERMINES THE FORM TYPOGRAPHY IS TO TAKE. THE SELECTION OF A CONGRUOUS TYPEFACE, THE QUALITY AND suitability for its purpose of the paper to be used, the care and labor, ti

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Garth Graphic Italic

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TASTE IN PRINTING DETERMINES THE FORM TYPOGRAPHY IS to take. The selection of a congruous typeface, the quality and suitability of its purpose of the paper to be used, the care and labor, time and cost of mat

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Garth Graphic Bold

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abcdefghijklmnopqrstuvwxyz1234567890
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ffffiffflfl

TASTE IN PRINTING DETERMINES THE FORM TYPOGRAP hy is to take. The selection of a congruous typeface, the quality and suitability for its purpose of the paper to be used, the care

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Garth Graphic Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz1234567890

Garth Graphic Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Garth Graphic Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz1234567890

Excerpted from "The Type Book," Compugraphic Corp.

specimen taped to it. As weeks became months, and months began to accumulate into years, the scrap of paper began to show its fragile nature. The little printout was moving toward the status of trash.

Finally, one day in 1978, the scrap of paper was stumbled upon again, and removed from the desk drawer yet another time. But on this occasion the typographic stars were properly aligned. Production was slow in the Compugraphic photo lab; a young designer had just completed her weekly assignment early; future design programs had been delayed; and an enthusiastic apprentice, with whom the scrap of paper was often shared, called his senior manager's bluff. "Go ahead, do the face. We can get the photo time; and I know of a designer out in the bull pen who can work on it. We'll figure out how to justify the project later," said the manager, John Penny.

The die was cast, and the first steps to create Garth Graphic had been taken.

THE REAL BEGINNING The scrap of paper held part of a typeface created in the mid-1960s by the late John Matt. He drew the design when he worked for American Type Founders Company. The face was to be part of the type library offered with ATF's phototypesetter. Unfortunately, when plans for introduction of the phototypesetter were canceled, John Matt's design program suffered a similar fate.

Nothing happened for almost a decade. John Matt's design, and a hundred or so other typefaces, intended to support the initial needs of the new phototypesetter, lay dormant; stored within the offices of ATF. Then in 1976, someone at ATF realized that there might be some value to these designs—especially to an upstart company like Compugraphic which was trying to build a credible type resource to compete with the traditional giants of the typesetting industry.

Management at Compugraphic's Type Division was contacted, and within a surprisingly short period of time a deal was struck. In 1976, several boxes of artwork, production prints and trial proofs were delivered to their new home. While sifting through this typographic conglomeration, John Penny found the sample of John Matt's work. The design intrigued him, especially its unusual italic, and he saved the scrap of photo paper—for exactly what, he wasn't then sure.

Occasionally he would pull it out of his

desk drawer and imagine the changes he would make to the basic design. His unspoken goal: to improve the usability and graphic impact of the face. But for months, no action was taken on it. (Young phototypesetting equipment manufacturing companies like Compugraphic had little time, or personnel resources, for the luxury of creative design projects.)

A NEW BEGINNING Then one day everything seemed to fall into place; enlargements were made from the small 12 point showing. A young designer, Reneé LeWinter, was pulled from her regular duties of drawing additional support characters for existing typefaces and given the task of designing a new type based on John Matt's original work. Compugraphic's first creative design program had begun.

What started out as slow, halting steps, soon began to take on momentum. The design project also became more visible and drew the attention of management outside the type division. Eventually another young designer, Constance Blanchard, was also called upon to work on the type family's creation.

The design process was never smooth. First, there was the inexperience of both the design team and those who directed the project. Second, the ultimate goal was not simple: to keep the basic flavor of the original John Matt design, but create a new more dynamic, and more legible typeface. And finally, once the project got corporate visibility, there was the constant pressure to release the new type family as soon as possible.

The end result? A comparison of Garth Graphic to John Matt's original (it was subsequently released by Itek Graphic Corp., under the name of Matt Antique) clearly shows the former's heritage. It also shows that many subtle, and more than a few not so subtle, changes were made to the original ATF design proposal.

The completed family was named after Compugraphic's founder, William Garth, and released in the spring of 1979. The designers of the face wanted to name it "Adagio" (certainly a more lyrical name than Garth Graphic), but the management at Compugraphic felt that, from a marketing and historical viewpoint, the founder's name was a better choice. They won.

CONSIDERATIONS FOR USE

All typefaces should be as easy to use as Garth Graphic. It is an excellent performer —no special tricks, hints, or guidelines are required to get the most from this design. Perhaps the only main drawback to using the face is that it is a little difficult to find.

Garth Graphic is a sturdy design; it will hold up under the adversities of heavily textured paper, small point sizes, and even reverse typography. It's in a class of faces with the likes of Plantin, Century Old Style, ITC Lubalin Graph®, and ITC Souvenir®—faces that are virtually indestructible. Faces which, although they may never be called "elegant," can always be counted on to get the job done.

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The face communicates with equal ease at six point or at very large display sizes. It can be used to set everything from brochures and annual reports to posters and advertising heads. About the only thing that the basic weights do not do well is save space. Garth Graphic's ample x-height and relatively expanded character proportions eliminate themselves as candidates for space-sensitive applications. Of course, if you really want to use Garth Graphic and copyfitting is a prime consideration, there are two well-designed condensed variants from which to choose.

As far as mixability is concerned, Garth Graphic is a little like Willy Loman in "Death of a Salesman": "liked, but not well-liked." Garth Graphic can be combined with almost any other typestyle, but the results are not always as successful as they could be with other designs. The problem is that Garth Graphic sits on the typographic fence: its design is not distinctive enough to create dynamic tension with other typestyles, nor is it bland enough to fade into the background like many subservient text designs.

When mixed with other roman types, Garth Graphic should probably be the display face. In large sizes, its distinctive shapes and ability to create a strong graphic texture enable the design to make a powerful statement. The Black and Bold Condensed are especially good at this.

Obviously there is no problem mixing Garth Graphic with members of its own family or with sans serif designs. Garth Graphic and Univers®, or Garth Graphic and Frutiger® would make excellent combinations. Garth Graphic and Serifa® or Optima® have also been mixed with exciting results.

SPACING LATITUDE Few typefaces benefit from tight letterspacing, especially roman designs. Garth Graphic is a happy exception. As long as characters do not touch and spacing is kept even, relatively tight letterspacing can heighten the graphic capabilities of the design. The opposite is also true: Garth Graphic caps are strong enough to stand up to letterspacing. The only caution here is that this is a design trend fast becoming a cliché.

In text form, Garth Graphic should be set as was intended by its design team. It is a slightly heavy face and, contrary to its best interest in display sizes, should be set with ample letterspacing in text copy. To set it tighter than intended will produce a dark and uneven page. Garth Graphic is one of those designs that benefits from a little air in smaller sizes. Let it breathe and it will reward you with a warm and easy-to-read block of text copy.

A MODERN DAY FAMILY Garth Graphic is the first usable typeface family Compugraphic produced via computer technology. (Actually, a face called "Camelot" was Compugraphic's first experiment in this area, but the result was a family of 12 weights which successfully answered the question no one asked). Design software enabled Compugraphic to produce a large and well-integrated type family. It was originally released in three weights of roman, each having complementary italics and two condensed versions. Later as a result of overwhelming customer demand (really) a Black weight was added to the range.

There are few condensed serif typestyles, and fewer still, good ones. Garth Graphic Condensed and Bold Condensed are part of the well-executed minority. They are exceptionally legible, even in relatively small sizes, and are useful communication tools.

One of the main drawbacks of specifying, Garth Graphic is that it is not readily available. Unless your friendly neighborhood typographer has AGFA Compugraphic typesetting equipment, you can't get the design. Garth Graphic is an exclusive to AGFA Compugraphic, which is unfortunate because the design is a good one and deserves to be used more. ■

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Preparing For The Unexpected

When life as a freelance throws you a curve, you should be prepared.

By Cameron S. Foote

As a freelance, chances are your life is less predictable and contains more surprises than it ever did when you worked for someone else. And you are certainly less protected from business inconsistencies. So now more than ever, being prepared for what life can throw at you affects your long-term financial success, not to mention your long-term sanity.

This time we offer advice on how to minimize three problems every freelance can expect. If you haven't already experienced them, sooner or later you will.

DISAGREEMENTS

Freelancing is very much a person-to-person business, as reliant on personal chemistry as it is on talent. Because so much subjectivity is involved in what you do, this personal chemistry can easily sour.

The more clearly you explain to your client in advance your method of operation and billing—the two areas most easily misunderstood—you lessen the possibility of being challenged. And the better your chances are to prevail if you are.

GET IT IN WRITING Before starting to work for any client, always make sure you provide a written statement of what you are going to do, when and for approximately how much money. This statement can be in the form of a proposal, letter of agreement or company purchase order request.

Verbal agreements and handshakes are great as far as they go, but they don't go very far. When all the cards are down, you can't borrow against them at the bank, you can't use them as leverage in the client's accounts payable department, and you can't show them to the judge in court.

You needn't feel shy about asking for a signed agreement, either. It is a professional way of doing business, appreciated by other professionals. Be cautious of anyone who considers it otherwise.

PROVIDE ESTIMATES Don't give firm bids or quotes. That is, unless you are a real risk-taker. (Definition: an estimate is an approximation of final charges; a quote or bid is a firm price.) Since the specifications and scheduling of many jobs change as work progresses, the only safe way to protect your interests is to estimate charges and scheduling based on certain conditions, with a clear understanding of what will change if conditions change.

Then, as the job progresses, inform the client periodically of where you stand against the estimate and schedule so there will be no later misunderstandings if factors beyond your control delay the job or raise the costs.

KEEP IT SIMPLE Do not try to cover every possible contingency. When preparing the agreement letter or proposal, don't waste a lot of time trying to cover every detail of the job. Likewise, don't believe that some detailed legal form will provide protection against a really difficult client.

Truth is, trying to cover all contingencies in a business as subjective as ours is impossible, and very, very time-consuming. Plus, even legal "contracts" do not actually provide that much protection when challenged by a good lawyer.

So just cover the essentials in your agreement—what you will provide, when and at what cost. Then get the client to sign it. Having a signed agreement might not be much protection, but it is better than none. When necessary, it provides moral leverage and a position from which to threaten legal action.

Illustration by Craig Smallish

GET THE MONEY UP FRONT A client's interest in a job is directly proportional to how much he or she has at stake. So provide a financial stake right at the beginning. Standard industry terms are one-third of the estimated amount before you start work, one-third upon acceptance of a comprehensive layout, one-third upon completion.

Also make "net 30"—i.e., payment 30 days after billing—a standard part of your client agreements. Discuss it with each client so there is no misunderstanding. And follow up with a phone call and second invoice anytime you have not been paid within 30 days of billing.

Finally, remember that even with your best efforts, not everyone you deal with will be professional or solvent.

Then, too, there will be occasional valid disagreements about how well you performed against your end of the agreement. You will just have to learn to chock these eventualities up to experience and consider them a cost of doing business.

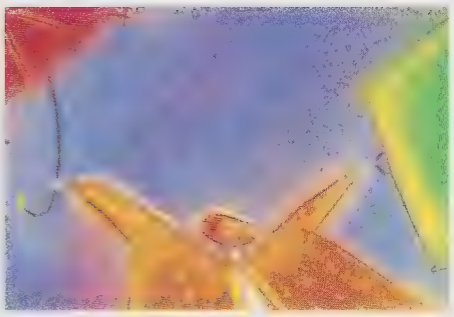
PREVENTING BURNOUT

Another problem many freelancers face sooner or later is burnout. It is an inherent creative hazard. And it can be a major health hazard, as well.

Freelancing involves periods of frenetic activity followed by periods of slothful inactivity; it involves tremendous financial uncertainty and the need to constantly expose your creativity to the insensitivity of others. Quite simply, freelancing can be a prescription for creative and medical disaster unless you are prepared to cope with it.

Your method of coping has to be a personal decision based upon your own metabolism and lifestyle. But make a decision to do *something* before it is too late. As a guide, there are three broad areas that have proven successful in reducing stress and its companion adverse creative and medical effects.

ESTABLISH A WORK SCHEDULE First, work regular hours and set aside regular free time—nights, weekends and vacations. Guard your free time with religious zeal.



The exigencies of business will, of course, occasionally require you to cut into your free time, but this should always be the exception, not the rule.

You should think of freelancing as a job. Nothing more, nothing less. As with every other type of job, you should work regular hours and have regular hours off.

PROVIDE DIVERSIONS Second, cultivate other interests and activities to take your mind off business and creative issues. If necessary, force yourself away from the one-dimensional, workaholic lifestyle. Find yourself a hobby, make new, noncreative friends. Develop a long-term goal not related to business.

Long-term mental and physical health requires a diversity of interests and activities. Plus, chances are diversity will also have a very positive effect on the quality of your creativity.

TAKE CARE OF YOURSELF Third, exercise regularly—jog, do aerobics, take up tennis. Exercise not only has the direct benefits of physical health and fitness, it is also tremendously helpful in reducing mental stress. There is just no better way to keep from accumulating the daily frustrations that so often result in mental fatigue and creative burnout.

BE PREPARED FOR ILLNESS

If your small company were publicly held, it would be considered a very, very poor investment risk. The reason is simply that all its resources and potential are tied up in one place, one individual. It would take nothing more serious than a short illness or a simple accident to constrict cash flow while expenses continued more or less unaffected. Setting aside your own feelings of omnipotence, would you invest in such a company without some guarantees that it could easily weather such downturns?

Probably not. So do try to be equally as objective about your company's vulnerability and set up ways to assure that the effects of a potential illness or accident will be minimal. After all, you are making more than just a financial commitment here; you are also investing a good chunk of your future.

SET ASIDE SAVINGS Money in the bank is the best short-term protection. When starting your freelance business, your capital should probably equal about six month's salary. Later, once established, your capital reserves should always equal at least three month's salary. This will provide protection against both business downturns and your inability to work for a short time.

For even better protection, start your own short-term, self-insurance fund by opening a special savings account to which you contribute any earnings above a specified amount. Then draw your salary from the account anytime you are physically unable to work.

YOU NEED INSURANCE Adequate insurance is necessary for long-term protection. Do not play Russian roulette with your future. A comprehensive medical/disability/life insurance plan is absolutely necessary. Do not even think of freelancing without it.

In addition, you should also have a long-term goal to take on more and more of the insurance burden yourself. Work out a plan with your insurance agent to gradually raise the deductible on your health insurance, increase the time required for disability eligibility, and lower the value of your life insurance policy as your capital resources grow with your business. ■

Boston-based freelance Cameron Foote is editor of the newsletter Creative Business, *and gives the popular nationwide seminar series "How to Make It as an Independent Creative," and "How to Sell Creative Services."*

Beatrix Potter's Enduring Tales

How an isolated Victorian childhood—much of it spent learning how to draw and paint—led to the creation of one of the enduring masterpieces of children's literature.

By John Freas

There is an emotional truth inherent in the work of Beatrix Potter that may explain its continued popularity nearly 50 years after her death.

In the more than 30 children's books she wrote and illustrated—many of which are still in print—Potter introduces her young readers to a world in which children must accept the consequences of their actions. While her illustrations exude a gentle charm as fresh as childhood itself, she did not coddle her readers into believing that life holds only promise. There is innocence, but it is tempered with reality. In the world she created, life was filled with drama and action, all fraught with dire consequences. These truths make her work as fresh and as enduring today as when her first book was created—in the form of a letter to a child—almost 100 years ago.

Despite or perhaps because of a difficult childhood, she held onto her spirited imagination and for nearly two decades created tales and images that made her famous around the world. Perhaps her gift was the ability to remain true to that sense of childhood in herself. To her credit, when that was lost, she produced no more books. Instead, she concentrated on her other activities, farming and raising animals.

Her drawing and painting techniques are based on a close observation of nature, especially the animals she drew and painted during her childhood. With the combination of her intense study and wonderful imagination, she was able to produce illustrations that can be enjoyed for both their fanciful flair and technical excellence.

TECHNIQUE AND WORKING METHODS

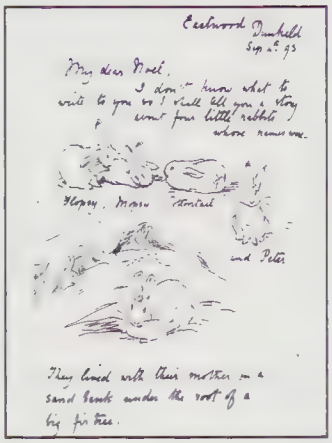
Potter's work exudes charm and wit. Her costumed animals and intricate settings were drawn from real life. All of the countless hours of sketching and highly finished studies were the solid groundwork for her book illustrations. She became a consummate draftswoman and worked hard at improving both the quality of her work and the amount of time it took, making notations on some sketches like, "completed in 15 minutes." Peter, the pet rabbit she kept for nine years, became the subject of numerous drawings and stars in her most famous book, "The Tales of Peter Rabbit."

While her drawings of animals were convincing, she admitted to failure in drawing the human figure. She struggled with the depiction of Farmer McGregor in "Peter Rabbit" and had to redo the illustrations several times. She was too shy to ask people to pose for her and finally resigned herself to other means. "If I cannot manage any other way, I will photograph my brother in the right position, and copy the photograph. I have never learnt to draw figures," she once wrote.

She preferred observing situations firsthand. The landscapes and small villages, various shops, kitchen interiors, china patterns and all types of genre subjects were carefully recorded in sketchbooks and translated faithfully into her illustrations.

Potter's drawing and painting techniques are quite economical. She used the simplest of mediums—pencil, pen and watercolor—and generally worked quite small. In fact, most of her drawings and watercolors are no larger than eight inches square. All of her major books appeared in small format, approximately 3¾ x 4-inches.

DRAWING In her drawings, she used a combination of thick and thin contour lines for her animals and figures, and broken lines for foliage, grasses, trees and other incidental areas such as


Eastwood Dunkeld
Sept 4th 93
My dear Noel,
I don't know what to
write to you so I will tell you a story
about four little rabbits
whose names were
Flopsy, Mopsy, Cotton-tail
and Peter
They lived with their mother in a
sand bank under the root of a
big fir tree.

Peter Rabbit The first page of the letter Beatrix Potter wrote to Noel Moore, a young friend recuperating from an illness, marked the birth of the artist's most famous character, Peter Rabbit (used with permission of Frederick Warne & Co.). For the second edition of "The Tales of Peter Rabbit," which was published by Frederick Warne & Co., Potter redrew and then painted her illustrations in color (right, copyright Frederick Warne & Co., 1902, 1987).

folds in clothing or patterns on the ground. Thick lines were reserved for edges where a shadow would appear, for example, on the feet of the animals, or where edges of clothing meet the animals' fur.

In her early work, she seems to have first drawn her images in pencil. At times, she enhances some of the line with ink. It appears that some of the ink work may have been done after the color was applied. In the early illustrations, she may have applied watercolor directly over inked lines.

However, as she produced more books, her line becomes softer. Using either a sepia-toned ink or light brown watercolor, she drew over her light pencil lines, then built up layers of color. In fact, in some areas of her illustrations, especially backgrounds, there is very little line.

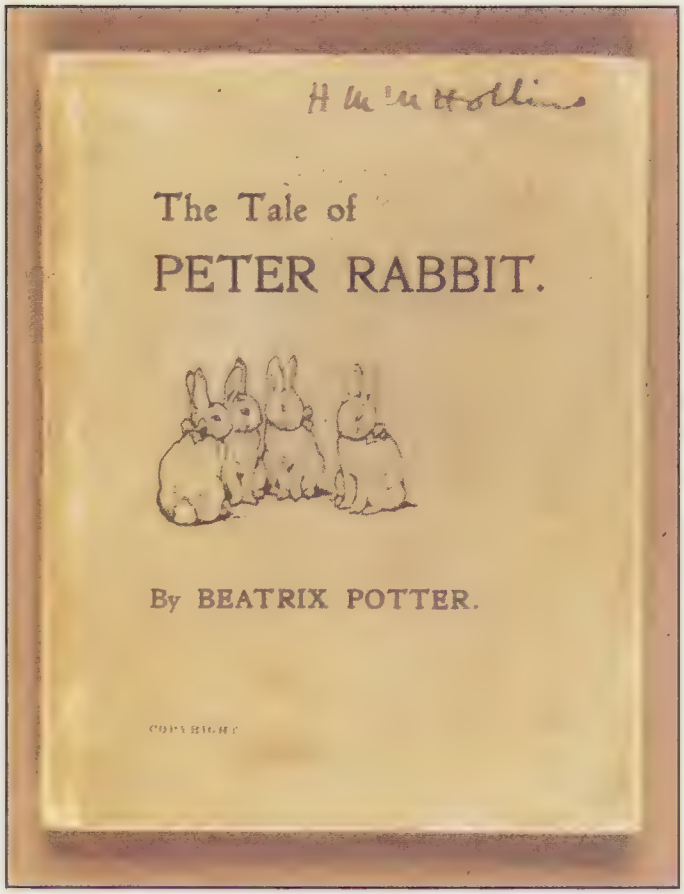
While early in her career, her drawings appear to be rather sketchy, in mid-career, 12 years after "Peter Rabbit" was first published, she drew with confidence. In her black-and-white drawings, especially in "The Tale of Mr. Tod," she weaved thin and thick lines together into a strong, unified pattern. Although even in her first illustrations, she seems to have had a strong sense of pictorial design, her skills increased as her career progressed and her self-assurance grew.

WATERCOLORS Potter always worked in watercolor. Although she studied oils for a short time, she wrote that she disliked the medium. Her education in oil painting was eventually terminated—to her relief—because the lessons were too expensive.

Her watercolors show evidence of several techniques. As a child and teenager, she painted exquisitely detailed nature studies from museum specimens. Painted in a highly realistic style, again with pencil, pen and watercolor, these no doubt increased her powers of observation.

She certainly made use of this training as her illustration career progressed. While some of the watercolors in her first book are little more than color washes over drawings, as she progressed, the watercolors became quite complex. Her attempt seemed to be to create an accurate depiction of nature in concert with her animated characters.

Potter used a layering technique when painting watercolor. She worked slowly, first applying broad washes over her drawings. Then she built detail, color and value intensity with small, precisely-placed strokes. Some areas of the soft background washes—the first layer of color—remain as she creates complex



Original Edition Before her book was accepted by a publisher, Potter published "Peter Rabbit" herself; the cover of that book is shown at left. In the pen-and-ink drawing (at right) from "The Tale of Little Pig Robinson," notice how Potter's firm but sensitive line describes the scene. Rules of aerial perspective—dark lines in the foreground, light value lines in the background—are adhered to in order to create a sense of reality. Illustrations like these were based on sketches of street scenes the artist made on location.

layers of transparent color in other areas of the painting.

No doubt she worked with extremely small brushes in order to build up the fine textures and values one sees in the foliage. Some of the brush marks are small, impressionist-like strokes, which she used to create shadows or the illusion of dense foliage. In other areas she uses dry-brush stroking to build density and form and for final detail.

Many of her highly finished and detailed pieces were done on hot press Whatman watercolor paper. This smooth paper, free of "tooth," allowed her to create the textures rather than use the texture of cold press surfaces. As her biographer, Margaret Lane writes in "The Tale of Beatrix Potter," (Frederick Warne & Co., 1946), "Her drawings have such exquisite detail and may only be fully appreciated under a magnifying glass."

Her color palette, which ranges from light pastels for sunlit scenes to muddied grays for interiors, remains quite consistent throughout her illustrations. This is most likely because her primary subject material was animals in nature. However, on at least one occasion, in "The Tailor of Gloucester," she departed from the simplicity of the forest and dressed her animal characters in 18th century dress. For her reference she made sketches from the exhibits at the Victoria and Albert Museum.

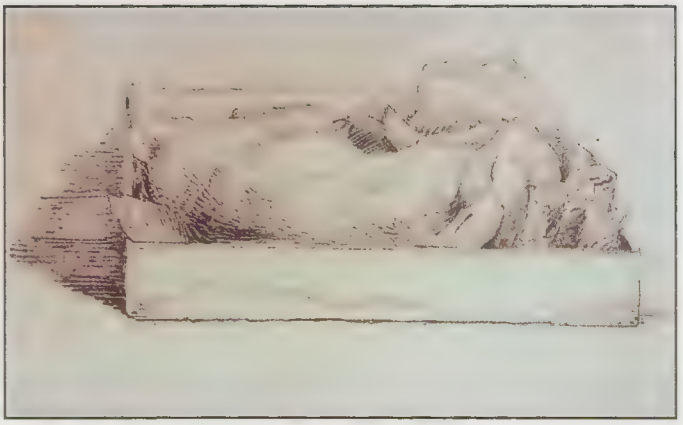
Despite her obvious skill, she seemed to lose her creative energy for writing and illustrating children's books when she married in 1913. While a few volumes were published after that time, only a few are considered comparable to her early work.

BACKGROUND

The story of Potter's life, however, is at least as fascinating as the body of work she wrote and illustrated. In many ways, her life sheds light on her working methods. The circumstance of her childhood and professional life reads like a movie script. Indeed, she was a subject of a two-part television special produced by the British Broadcasting System and aired in the United States on PBS and its affiliates.

The artist was born in 1866, the first child of a wealthy family living in the Bolton Gardens section of London. Baby Beatrix's parents were the quintessential models of Victorian propriety expected of the upperclass in that era. Rupert Potter, although schooled as a lawyer, never worked. Jesse Potter bore a striking resemblance to Queen Victoria, and was often complimented on that fact. While she ran the large household and its staff of servants, she had little to do with the rearing of her first child.

Both Potters were independently wealthy from family cotton fortunes made in Lancashire. This affluence enabled Mr. Potter to maintain a daily schedule of lunches at his club, private dinners with his wife and the pursuit of his somewhat unlikely hobby of photography, a relatively new medium. While his photos were not adventuresome, he developed into a competent landscapist. Potter also photographed models for his friend, the well-known Pre-Raphaelite painter John Millais. In return, Millais offered to paint a portrait of young Beatrix, but the father declined the offer, afraid it might make her vain. This



Pencil Study A pencil sketch of the sleeping Peter, Potter's pet rabbit for nine years, with a notation in the corner as to the time it took to do. The pen technique used in realistic drawings like these—lines which conform to the folds of cloth and which suggest the muscular structure of the animal—show up years later as Potter develops.

Specimen Study For this study of a spider from a museum specimen, Potter used pencil, pen and watercolor. The intensity of observation and attention to detail evident in drawings like these shows up in later illustrations. It was this foundation that gave her tools which enabled her to draw and paint her illustrations with such skill.

All of the transparencies except for the illustration from "Peter Rabbit" and from "The Tailor of Gloucester" were provided by the Free Library of Philadelphia's Rare Book Room, which owns the originals.

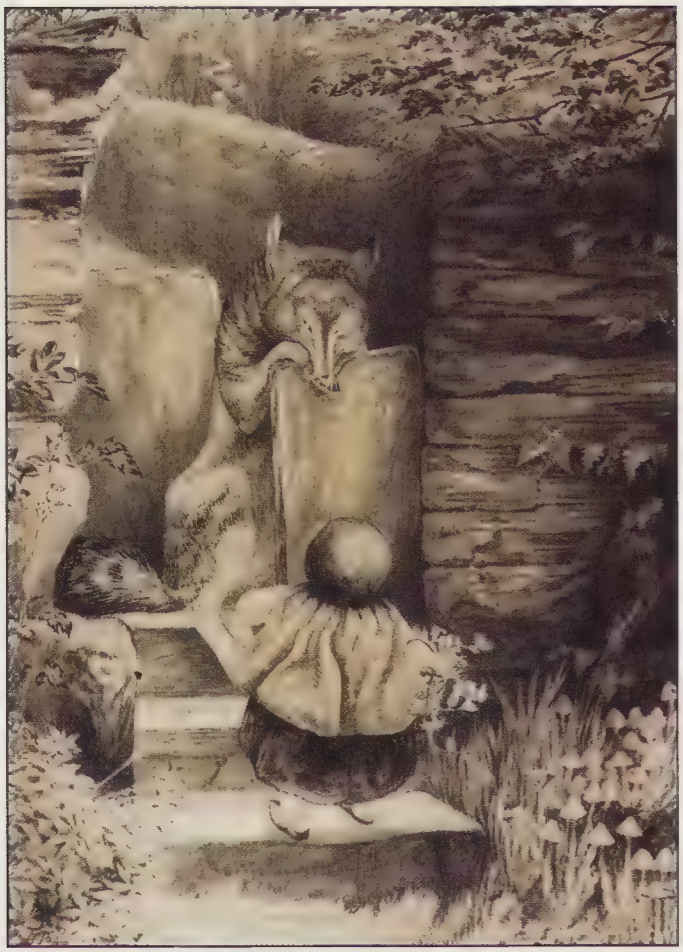
reluctance may be attributed to the family's Unitarian faith, one of spare intellectualism and restraint.

In the meantime, the couple's young daughter was growing up a virtual prisoner of her nursery. Cared for by a nanny and later a governess, she literally spent the first five years of her life there. She had few outings, little contact with her parents and even took her meals in a remote area of the house.

However, with the birth of her brother and only sibling, Bertram, there seemed to develop the resemblance of family life. There began a long tradition of summer holidays in Scotland and later the English Lake district, home to author Sir Walter Scott and poet William Wordsworth. It was these holidays, accompanied by servants and nannies, that the children so looked forward to. The trips relieved the tedious life at Bolton Court, where the young Beatrix and Bertram were tutored at home, so as not to be subjected to the vulgarities of the streets.

Throughout her life, the artist would fondly remember these vacations. In fact, her extraordinary memory became the brunt of jokes. "I have been laughed at for what I say I can remember; but it is admitted that I can remember quite plainly from one and two years old; not only facts, like learning to walk, but places and sentiments—the way things impressed a very young child," she once said.

The Scottish hills and dales, the ancient walls and whitewashed farms held secrets of nature that the children had never been privy to. They explored and collected specimens with childlike wonderment and passion: plants, bird's eggs, rocks, and other objects. They also collected dead animals, secretly boiling the flesh to the bone. They returned with these specimens and later cataloged them and made countless drawings. They even created their own books based on these sketches.



Early Illustration This unpublished wash drawing for "Little Red Riding Hood" is an example of her early efforts at illustrating classic tales. Potter often copied published illustrations, translating the compositions into her style. Here one begins to see evidence of Potter's style: a line drawing enhanced with layers of tone to build form. This illustration was rendered with pencil and pen, and highlighted with gouache.

A LOVE OF DRAWING

According to the Lane biography of Potter, "From babyhood, Potter had a passion for her paintbox and pencil, and her earliest drawings had nearly all been of animals and birds, copied from plates in old-fashioned natural histories—kingfishers, hummingbirds, eagles, hippopotamuses, things she had never seen. Now the little books were filled with rabbits, cows, sheep, caterpillars, cottages, a leaf or two, a sprig of wallflower, a view of a dairy. Realistic enough for the most part, and as careful of detail as a child naturalist of 10 years old can be; but here and there on the grubby pages fantasy breaks through—mufflers appear round the necks of newts, rabbits walk upright, skate on ice, carry umbrellas, walk out in bonnets and mantles like Mrs. Potter's."

When Bertram was finally sent off to a proper boarding school, Beatrix, then in her late teens, was left behind with their collections and her new pet rabbit, Peter. Her days were spent largely alone with the exception of an occasional French lesson. She never went anywhere by herself, except to the Museum of Natural History in South Kennsington for frequent sketching trips.

As the years passed, her routine never varied; she was shy and introverted and had no social life or friends, other than her cousins. Her sole interests seemed to be drawing and her ever-expanding collections. She created numerous sketches and meticulous watercolor studies of animals, fish, reptiles, flowers, fungi and insects that she kept in stacks of portfolios.

Bertram graduated and to everyone's surprise, announced he was going to be an artist. "Encouraged by her brother's example, though never for a moment considering herself on his level, Beatrix gave more and more time to drawing and watercolors, evolving for herself, in her solitary fashion, almost a student's life of regular hours," Potter's biographer writes.

Potter never considered herself an artist in the same league as her brother; her efforts were confined to copying the work of the popular children's book illustrator Randolph Caldecott and others. These were given as gifts to decorate the nursery walls of her cousin's children.

PETER RABBIT

The story of Peter Rabbit is at once one of a serendipity and one of surfacing of Beatrix's fierce determination and conviction regarding her artwork and story writing. Her early efforts at scientific illustration were met with predictable indifference

by the male-dominated institutions, closing the door on her career hopes and leaving her to her fantasy world.

Potter was particularly fond of a friend's son, Noel. In 1883 when the boy fell ill and was confined to bed for a long period, she jotted down, in letter form, the story of errant Peter and his obedient siblings, Flopsy, Mopsy and Cotton-tail. Six years later she borrowed the letter, redrew the pictures, refined the text and set off to find a publisher. It was offered at first to Frederick Warne and Co., a well-known publisher of children's books. They gently rejected it, as did five or six other houses.

Determined to see her story in print, she had an edition of 500 copies printed and bound by a job-printer at her own expense. She even decided on the size, approximately 5 x 4-inches, small enough for a child to hold. Potter distributed this plain little volume of spare line drawings to small book shops and sold it to relatives and friends. Sherlock Holmes' creator, Sir Arthur Conan Doyle, is said to have owned a copy that he read with delight to his children.

As the first printing was depleted, she thought of reprinting a second edition, having realized a profit of 14 pounds. However, she contacted Warne and Co. and showed the publishers her printed volume. Warne then offered to print the next edi-

Bunnies in the Snow This unpublished work was drawn on a card, which Potter may have sent to a friend or a child. The back of the card (not shown here) depicts the animals after they have fallen in the snow. It is simply rendered in pencil, ink and watercolor.

Human Figures Although Potter's drawings of the human figure improved, she could never bring them off with the assuredness of her animal drawings. The study at left (also part of the handbound manuscript) from "The Tailor of Gloucester" was actually adapted from a William Hogarth drawing. In this charming illustration from "The Tailor of Gloucester" (right), Potter departs from her usual wooded settings. This illustration (and several others from that same tale) was actually part of a handwritten and handbound manuscript of the story that preceded its formal publication. As in "Peter Rabbit," Potter redrew and repainted all of the illustrations before it was published. Generally, Potter first drew in pencil, enhanced some areas of the line with ink, then painted in layers of watercolor.

Brother and Sister The photograph of Beatrix and Bertram Potter (left) was taken while the artist was in her mid-20s.This photo is possibly from a family album photographed by Beatrix and Bertram's father. With earnings from her books as well as a small legacy left to her by a relative, Potter bought a farm in the country, which was the first of what would be her considerable real estate holdings (photo at right).

Believable Characters In these preliminary watercolors for "The Tailor of Gloucester," we see how Potter made her characters believable by giving them human gestures or costume. The patterns on the fabric and on the china are painted with assurance. Both characters are dressed in authentic 18th century dress. Potter used the exhibits at the Victoria and Albert Museum to draw these materials.

tion of "Peter Rabbit" if she would redo the illustrations in color. Delighted with the offer, Potter set about redrawing and painting the illustrations. Since the Warne edition was first published in 1902, "Peter Rabbit" has never been out of print. It has been translated into most languages and is the single most popular children's title ever.

After "Peter Rabbit," Potter wrote and illustrated "The Tailor of Gloucester" and there followed 31 other titles featuring some endearing characters: Miss Tiggy-Winkle, Mr. Samuel Whiskers, Squirrel Nutkin, Jemima Puddle-Duck. In one eight-year period, she produced 13 books.

Potter's relationship with Warne and Co. spawned a friendship and later a romance with one of Frederick Warne's sons, Norman, who was as shy and quiet as Beatrix. Nearing their fortieth birthdays, they became engaged. Unfortunately, just before the wedding, Norman fell suddenly ill and died quickly from pernicious anemia.

Following a period of mourning, Potter decided to separate from her parents. Feeling successful and financially independent, she purchased Hill-Top farm in the tiny village of Sawrey above Lake Windemere and settled in to pursue farming and raising livestock. In 1909 she purchased the adjoining farm and later added numerous parcels of land—some as large as 2,000 acres. The purchases were first funded by royalties from her books and later, from a huge inheritance following her parents' deaths. The early property acquisitions were accomplished with the help of a quiet Sawrey solicitor, William Heelis. In 1913, the middle-aged bachelor and the lively, self-made, real estate-rich matron married.

Until her death in 1943, Potter concentrated on farming and real estate purchases. Although there were a few new titles published during this period, they are largely rehashes and scraps pulled together from earlier books. She lived happily in the part of England she most loved and in the house she considered her only home. (She once referred to Bolton Gardens as "my unloved birthplace.") At her death, all of her real estate was willed to the National Trust, an organization dedicated to preserving the natural beauty of the English countryside conserving undeveloped land for ensuing generations.

Beyond Beatrix Potter's obvious storytelling and picture-making skills, there is the resounding ring of authenticity in the make-believe world that she breathed life into. Her small books for small people have enchanted generations of readers. Her dedication to the land she loved and to the preservation of natural beauty are the living legacy of a strong and true person, who overcame her sheltered childhood to become a heroine and champion for others.

READING LIST

If you want to learn more about Beatrix Potter, you may want to consult the following sources upon which this article was based:

1. The Free Library of Philadelphia Department of Rare Books, from whose collections many of the illustrations used here were photographed;
2. Lane, Margaret, "The Tale of Beatrix Potter, A Biography," Frederick Warne & Co., 1946;
3. Beatrix Potter Exhibition Catalog, Pierpont Morgan Library, 1988.

Author John Freas is an illustrator, associate professor of illustration at Philadelphia's University of the Arts and owner of Tamerlane Books, dealers in antiquarian, illustrated books.

Pictorial Design In this pen-and-ink drawing from "The Tale of Mr. Tod," Potter weaved thin and thick lines together until she created a strong, unified pattern. Although in her first illustrations she seems to have had a strong sense of pictorial design, her skills increased as her career progressed. These heavily inked lines show a confidence not seen in her early drawings. (Copyright Frederick Warne & Co., 1912, 1987.)

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—Merrianne Young
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—Margaret Kowalczyk
Van Nuys, Calif.

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—Margaret Freed
Milton, Fla.

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—Rick Hill
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—Thomas Daley
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BORN-AGAIN PENCILS

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—Pete Dolan
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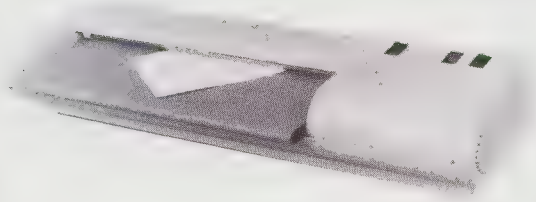

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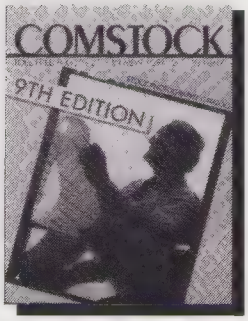

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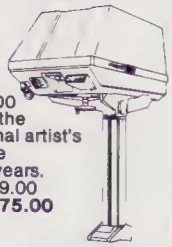

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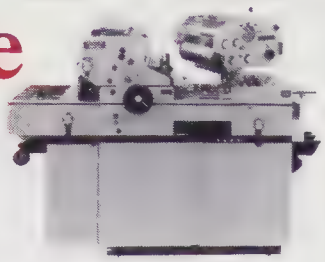

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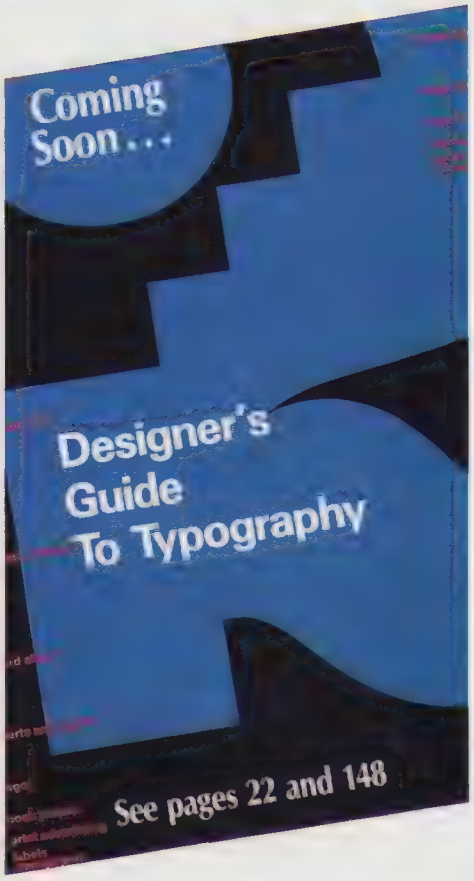

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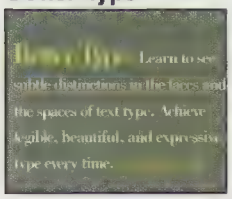
Better Type


Learn to see
subtle distinctions in the faces and
the spaces of text type. Achieve
legible, beautiful, and expressive
type every time.

This recent release by author, designer and lecturer Betty Binns demonstrates how to achieve good text type. Through a series of detailed explanations and ample comparative samples, Binns shows readers how to see the subtle distinctions that can make the difference between pages that are difficult to read or those which are truly elegant and expressive.

Binns starts with an important distinction between text that is legible and text that is readable. If type is too small to focus on, or if letters are insufficiently distinct from each other to be easily recognized, then type is illegible. Readability is the quality that makes the page easy to read, inviting and pleasurable to the eye. The latter distinction, the focus of this book, is dependent upon the relative proportions of line width, type size and spaces between lines, words and letters.

To clarify her points on readability, Binns shows samples of text on narrow, medium and wide measures (from 9 to 27 picas) and demonstrates how various type sizes from $\frac{7}{8}$ to $\frac{14}{16}$ affect the ease or difficulty of reading.

Binns also discusses the importance of type color, which describes "the appearance of a mass of type on the page, the precise shade of gray that is created by the visual mixture of black type and white paper, and the visual texture of that mass." In fact she devotes several chapters to the

PRINTING PAPER RESOURCES

Contact your local paper merchant or write to the paper manufacturer for copies of the following inspirational, informational and technical references. Here are a few ways to use them:

For examples of innovative approaches to annual report design and illustration, including the use of match colors, spot varnishes and engraving. "Out-Takes" uses a variety of Simpson papers to convey the whys and wherefores of the designer/client relationship in the annual report creation process. (Simpson Paper Co., One Post St., San Francisco, CA 94104.)

For examples of how to photograph and then print flesh tones on uncoated papers. "Annual Reportraits" concentrates on photographing and then reproducing the crucial human image in corporate publications. Hopper Tapestry, Chambray and Dynasty are called into service. (Hopper Paper Company, 144 Peachtree, N.E., Atlanta, GA 30303.)

For examples of exemplary printed work on Simpson papers. Annual reports, corporate letterhead, posters, calendars, even a wedding invitation are included in the 1988 Printed Paper Competition Winners' Catalog. (Simpson Paper Company, One Post St., San Francisco, CA 94104.)

For an example of four-color printing on a premium sheet. Westvaco uses its finest sheet, Inspiration, for "In Praise of Perfection," the first in a series of profiles saluting creative excellence. The Cleveland String Quartet is singled out for attention through photography by Jay Maisel. (Westvaco, 299 Park Ave., New York, NY 10171.)

For examples of metallic foil stamping, duotones, mezzotints, match colors, die-cuts and printing on parchment. Valley Forge Parchment is the paper of choice in "The Art of Writing," an engaging promotion which details the history of the art succinctly. (Simpson Paper Co., One Post St., San Francisco, CA 94104.)

For examples of quadratones, duotones, tritones, a hand-tinted sepia print and printing on dull and gloss stocks. S.D. Warren uses the theme of twins to illustrate the dual capabilities of its Lustro Gloss and Dull brands. (S.D. Warren, 225 Franklin St., Boston, MA 02110.)

For examples of blind embossing, clear and pearl foil hot stamping, four-color printing on colored stock, posterization combined with five match inks, and thermography. The collecting bug infests "Collectibles" from Hammermill Paper, which puts the company's Vellum Offset Opaque and Antique Cover to the test. Six avid collectors detail their respective addictions to marionettes, trains, quilting, Fisher-Price toys, stamps and shells. Plenty of photo references are provided. (Hammermill Papers, 6400 Poplar Ave., Memphis, TN 38197-7000.)

For examples of multi-level embossing, thermography, match opaque inks, metallic inks and colored inks on colored paper. "Créme de la Créme" uses Curtis Linen to rejuvenate and explain the more clichéd French phrases

that pop up in our everyday English. (James River Corp., Premium Printing Papers Group, 145 James Way, Southhampton, PA 18966.)

For examples of multi-color text printing on a variety of paper weights, textures and colors. A subdued palette of Champion papers appropriate for use as annual report fly sheets and financial pages is employed in "The Numbers," which conveys such mysterious and thought-provoking facts as, "Two has a beginning and an end, but no middle. . . ." (Champion International Corp., 601 North B St., Hamilton, OH 45013.)

For examples of match opaque and transparent inks, foil and gloss embosses, metallic inks, tinted and clear varnishes, matte engraving and sculpted embosses. Designed by Tim Girvin Design, Inc., "The Life and Type of Giambattista Bodoni" uses the felt finish of Simpson Teton to detail the life of the man oft-rumored to be the father of the modern typestyle. (Simpson Paper Co., One Post St., San Francisco, CA 94104.)

For examples of match colors, duotones and color art and photos printed on lightweight paper. In perhaps the lightest promotion we've tossed around in awhile, International Paper's "Running Off the Pounds" demonstrates how lightweight papers can be used to reduce mailing and paper costs, as well as reduce filing requirements. (International Paper Co., 6400 Poplar Ave., Memphis, TN 38197.)

For an interesting example of simulated split fountain printing produced on a Crosfield Studio 880 System. Hopper Paper Company wraps up its year-long "Famous Cardigan" series with two more famous sweater-wearers—Albert Einstein and Barbie. And for those days when life seems to have lost its spark, "The Brain" and "The Bod" come as punch-out paper dolls which can be dressed in their own punch-out sweaters —three apiece. (Hopper Paper Co., P.O. Box 105237, Atlanta, GA 30348.)

For examples of color printing on vellum, six-color printing, three- and four-pass multi-color printing, and leather simulated by printed screens. It's four promotions in one—Gilbert Paper has launched its new collateral program aimed at designers with "Perspectives on Literacy." This first issue, which consists of four separate booklets, features the work of Cordella Design of Boston; Little & Company of Minneapolis; Siebert Design Associates of Cincinnati; and Vaughn/Wedeen Creative of Albuquerque. (Gilbert Paper, 430 Ahnaip St., Menasha, WI 54952-0260.)

For examples of debossing, thermography, blind embossing, metalicized and pearlized foil stamping, die cutting, varnishing, fluorescent inks and dry trapping on press. The history of message delivery is the theme of this two-pronged promotion which includes both a promo and a Gilbert Writing swatchbook. One of the more curious facts provided within: To prevent the spread of sickness in 18th century Europe, postal workers "disinfected" incoming mail by soaking it in vinegar, heating it over coals and then slicing through the envelopes to let out any really persistant germs. Design a letterhead around that! (Gilbert Paper, 430 Ahnaip St., Menasha, WI 54952-0260.)

For examples of a variety of format and psychological approaches to producing annual reports by a number of design firms. Waters Design Associates, Pentagram, Frankfurt Gips Balkind, Weymouth Design, Inc. and Richards Brock Miller Mitchell and Associates are only a few of the stellar names that explain how they tackle their annual report assignments in "The Annual Report: Make it a Winner!" Potlatch's Quintessence Gloss and Dull and Karma Natural are used. (Potlatch Corp., Northwest Paper Division, Cloquet, MN 55720.)

For examples of PMS ink colors printed on a number of different colors and weights of paper. Neenah Paper's "Think Ink: A Guide to Ink on Paper" is definitely a godsend. Twelve color inks are printed in solid, 60 and 40 percent values, as well as in halftone and type forms, on the full range of Classic Laid, Linen and Crest paper colors. A transparent film sheet carrying the same color information is handy for checking on papers not shown. (Neenah Paper, Neenah, WI 54956.)

For examples of large format color photos printed on bright white glossy paper. Demure copy blocks promoting Potlatch's Eloquence line of papers are interspersed with smack-you-full-in-the-face spread color photos. (Potlatch Corp., Northwest Paper Div., Cloquet, MN 55720.)

For a useful and recopyable print planning guide. This well-thought-out piece provides a six-month print planner, lists of client and designer duties, a page distribution template, a job sheet, a specifications sheet, an estimate form and a schedule, as well as instructions for using all of the above. (Potlatch Corp., Northwest Paper Div., Cloquet, MN 55720.)

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subject, showing how the design of the typeface (thickness and evenness of stroke and distribution of internal and external spaces) as well as line, word and character spacing affect type color.

For those who struggle with choosing between justified and rag right settings, Binns suggests that, in the absence of a sophisticated hyphenation-and-justification program which would make line-break and word-space decisions, specifying ragged right prevents big empty spaces within a line, adds white space to a page and, in multi-column material, it helps keep columns visually separated. The author says it also remains "the best choice for most desktop publishing equipment."

Another chapter addresses the subject of character alteration (proportion and slant), which Binns says can be useful at times but should be used with caution. Too much of a change in a width-height relationship can produce unreadable and ugly results. While sloping a face can solve problems like copyfitting, it is often wise simply to choose another face.

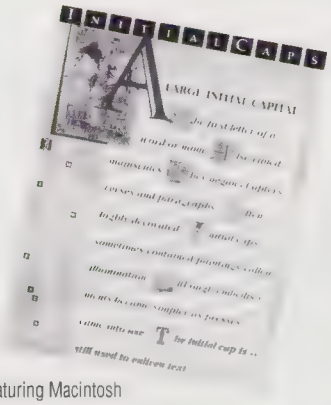
This practical and informative book can cut years off any designer's learning curve and is certainly a must for book or publication designers struggling with the problem of creating good text type.

Roundtable Press
Watson-Guptill Publications
1515 Broadway
New York, NY 10036
191 pages; $29.95

Shopping Bag Design in Japan

Picking up on an idea that was originated by Judi Radice's book, "Shopping Bag Design," this recent release by editor Hideo Saitoh gives us a look at some of the best shopping bags produced in Japan.

When compared with its forerunner, what becomes immediately apparent is the Japanese design aesthetic, which can best be summed up as simplicity. Using geometric shapes, all-type designs or combining both approaches, often in only one or two colors, designers of these bags achieve a minimalism that is both striking and effective. Illustrations when used show styles ranging from colorfully elegant to comic.



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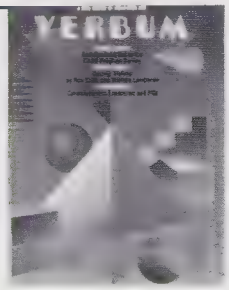

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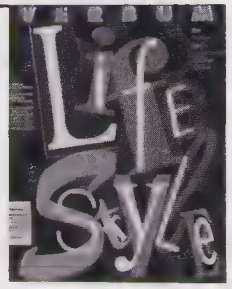

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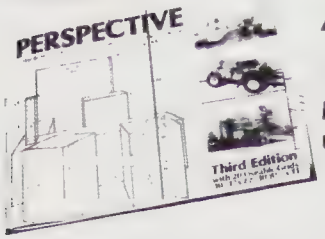

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Saitoh arbitrarily divides the book into sections such as product bags, department and chain stores, boutiques and dressmakers and "one of a kind experiments," but these distinctions seem unnecessary, for what stands out is the variety of the designs and variations on form.

The appendix of the book is also quite interesting because it includes a short history of wrapping paper used by one of Japan's large retailers. Photographs show wrapping paper designs dating back to 1918. Another brief story accompanied by a step-by-step photo sequence describes how shopping bags are printed using the photogravure process.

Although other sections in the appendix show the kinds of handles available for shopping bags (including colors and materials), a color chart for the bags themselves, as well as charts showing common shapes, sizes and folding diagrams, these sections were disappointingly not translated into English (like the rest of the book).

On the whole, however, the book gives Western designers a chance to see how our Eastern colleagues produce designs for such a universally used product as the shopping bag.

Atsushi Oshita, Bijutsu Shuppan-sha Ltd.
(In the U.S.) North Light Books
1507 Dana Avenue
Cincinnati, Ohio 45207
248 pages; $79.95

Signs and Symbols

Most designers use abstract geometric shapes, pictograms and letterforms in their work without a thorough understanding of how the forms developed and what they mean. In a fascinating book originally published in German and now translated into English, Linotype's master typographer, Adrian Frutiger, dissects the basic elements that comprise the signs and symbols which have emerged in human culture, then traces their development into pictograms and written alphabets.

One learns, for example, how human beings organize visual information into recognizable patterns, or what Frutiger calls signs. He surveys the square, the circle, the triangle, cross and arrow, discussing the meaning of their forms and their psychological associations. How these forms are joined together, what happens when dimension and volume are added and how diversity is created are just a few of the questions he addresses.

In part two, Frutiger discusses how basic forms become pictograms, how these have developed into pictographic script and eventually into the world's alphabets. Especially noteworthy is the book's third section, which discusses the differences between signs and symbols and the graphic wealth of the figurative symbols left to us from cultures of the past.

In the introduction to this section, Frutiger points out that written language alone has never been sufficient for human communication. This is especially important in modern life because the vast quantity of realistic pictorial information actually causes a "far-reaching impoverishment of the human faculty of the 'mind's eye'" and a "de-mystification" because these pictorial images cannot satisfy human curiosity. At the same time, the alphabetical letter has lost some of its power and become a "banal functional object." Within graphic design, practitioners are producing similar-looking pictorial corporate identities because they are simply unaware of the vast visual history available to them.

For these and other reasons, Frutiger argues that there is a need for a renewal of signs and symbols. This book, he says, is an attempt to open up "the lost realm of these pictograms to the world of the reader's imagination in an organized manner" and as a "source for new forms of expression."

Toward this goal, he presents readers with a clearly-written text (translated into English by Andrew Bluhm) as well as hundreds of freehand line drawings based on material from ancient cultures around the world. The drawings are easily referenced and are printed in a second color.

In relating the basic principles of graphic design to the historical, physical, linguistic and practical, he has created a well-researched and thoughtful text that in all likelihood will become a classic.

Weiss Verlag GmbH
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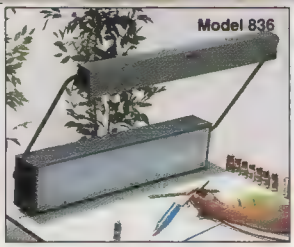

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CALENDAR

Upcoming seminars, trade shows, exhibitions and other events in visual communications.

Lillian Schwartz: A Retrospective of Computer Art, February 27 through March 9, Visual Arts Museum, New York City. ("Misplaced Mona," by Lillian Schwartz, © 1986.)

JANUARY

Graphic Design in America: A Visual Language History. Through January 21, Walker Art Center, Minneapolis, Minn. The exhibition, organized in cooperation with the American Institute of Graphic Arts, will focus on the history and significance of design in the environment and mass media, as well as in commerce and government. Show will travel next to the IBM Gallery of Science and Art, New York, Feb. 20-April 8; the Phoenix Art Museum, Phoenix, May 5-June 17; and the Design Museum, Butlers Wharf, London, Aug. 7-Oct. 20. Contact: Walker Art Center, Vineland Place, Minneapolis, MN 55403; (612) 375-7600.

Hard Copy January 4 through February 3, Grove Gallery, University of California, San Diego. The Grove Gallery and *Verbum* magazine will co-sponsor this juried art competition and exhibition which will feature black-and-white and color work generated on a personal computer and printed on 8½ x 11-inch paper. Contact: Hard Copy, UCSD Grove Gallery, B-038, La Jolla, CA 92093; (619) 534-2637.

Annual Portfolio Exchange and Network Night. January 10, Pacific Design Center, Los Angeles. Ideas and insights on presentation and self-promotion work in the fields of design, illustration, photography, cartooning and calligraphy, among other areas, will be exchanged. Contact: Visual Artists Association, 5364 Venice Blvd., Los Angeles, CA 90019; (213) 933-7199.

Computers and Design January 16, American Center for Design Gallery, Chicago. Second in a series of programs, "Quality Issues: Color," presented by Gary Hawkey of Hawkey & Associates, Inc., will concentrate on bringing participants up-to-date on microcomputer-based color separation. Contact: American Center for Design, 233 E. Ontario St., Suite 500, Chicago, IL 60611; (312) 787-2018.

An Evening With Takenobu Igarashi January 17, Chicago Historical Society Auditorium, Chicago. This prominent graphic designer will present and host a discussion on his work. Contact: American Center for Design, 233 E. Ontario St., Suite 500, Chicago, IL 60611; (312) 787-2018.

Mind Your Own Business! January 20, Sierra 2 Center for the Arts Theater, Sacramento, Calif. Karen Hibma, business director and chief financial officer at Cronan Design; Bonnie Phippen, principal, project manager and owner of Phippen Design Group; Paul Page, owner and creative director of Page Design, Inc.; and Dan Swart, CPA and creative business consultant, will speak on marketing, billing, presentation and taxes. Contact: Art Directors and Artists Club of Sacramento, 2791 24th St., Sacramento, CA 95818; (916) 731-4386.

Illiteracy—The Price Through January 25, ITC Center, New York City. The finalists and other notable entries in the fifth annual Herb Lubalin International Student Design Competition will be exhibited. Contact: International Typeface Corporation, Two Dag Hammarskjold Plaza, New York, NY 10017; (212) 371-0699.

ZYX: 26 Poetic Portraits Through January 25, ITC Center, New York City. The book "ZYX: 26 Poetic Portraits," an illustrated alphabet book recently published by the American Center for Design in association with the Center for the Book of the Library of Congress, will be on display. Con-

tact: International Typeface Corporation, Two Dag Hammarskjold Plaza, New York, NY 10017; (212) 371-0699.

Frank Lloyd Wright: Preserving an Architectural Heritage, Decorative Designs from the Domino's Pizza Collection. Through February 25, Seattle Art Museum, Seattle, Wash. More than 70 pieces of furniture, windows and other decorative elements from the world's largest collection of Wright's decorative art, the Domino Center for Architecture & Design, will be displayed. Contact: Seattle Art Museum, Volunteer Park, Seattle, WA 98112; (206) 625-8925.

The Modern Poster A traveling exhibition from The Museum of Modern Art will be shown from January 27 through March 4 at the Norton Gallery and School of Art, West Palm Beach, Fla.; and December 15, 1990 through February 10, 1991 at the Nelson-Atkins Museum of Art, Kansas City, Mo. The exhibition includes more than 300 posters drawn from The Museum of Modern Art's extensive graphic design collection. Contact: The Museum of Modern Art, 11 W. 53 St., New York, NY 10019; (212) 708-9400.

SPECTRUM/Twin Cities and SPECTRUM/New York. January 24, Hyatt Regency, Minneapolis, Minn., and January 30, Halloran House, New York City, respectively. The intensive one-day programs will address color control and print production issues most relevant to each area. Contact: Graphic Communications Association, 1730 N. Lynn St., Suite 604, Arlington, VA 22209-2085; (703) 841-8160.

Society of Illustrators 32nd Exhibition January 31 through February 28, Society of Illustrators Museum of American Illustration, New York City. The editorial and book winners of the 32nd annual competition will be exhibited. Advertising and

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institutional winners will be shown March 14 through April 11. Contact: The Society of Illustrators Museum of American Illustration, 128 E. 63rd St., New York, NY 10021; (212) 838-2560.

FEBRUARY

German Art of the Late '80s Through February 4, Contemporary Arts Museum and the Blaffer Gallery, University of Houston, Houston, Texas. Video showings at the university and art showings at the museum will document the contemporary German artist's interest in exploring the relationships between image, object, space and text. Contact: The Contemporary Arts Museum, 5216 Montrose at Bissonnet, Houston, TX 77006-6598; (713) 526-0773.

Computers in Design February 13, American Center for Design Gallery, Chicago. Third in a series of programs, "Getting the Most from your Service Bureau," presented by Dave Doty of PageWorks, will discuss how to select a PostScript vendor, how to prepare documents for quality outside output. Contact: American Center for Design, 233 E. Ontario St., Suite 500, Chicago, IL 60611; (312) 787-2018.

TED2 Communications Conference February 22-25, Monterey Conference Center, Monterey, Calif. Experts from the fields of technology, entertainment and design, including computer graphics expert Robert Abel, designer Richard Saul Wurman, graphic and environmental designer Takenobu Igarashi, musician Herbie Hancock, Apple Computer president John Sculley, and "Megatrends" author John Naisbitt, to name a few, will address the subject of communication in their respective fields. Contact: Technology Entertainment Design, 1621 W. 25 St., Suite 281, San Pedro, CA 90732; (213) 832-9396.

History of American Design: Modernism & Eclecticism III, February 24-25, Loew's Summit Hotel, New York City. Twenty-one speakers, including Steven Heller, Tibor Kalman, Ivan Chermayeff, George Lois, Massimo Vignelli, Matthew Carter, Victor Margolin and Philip Meggs, to name a few, will speak on such diverse design topics as comic strips, type, dust jackets, packaging, world fairs, industrial films and history. Contact: School of Visual Arts, 209 E. 23 St., New York, NY 10010; (212) 679-7350.

Lillian Schwartz: A Retrospective of Computer Art. February 27 through March 9, Visual Arts Museum, New York City. The work of this pioneer in the field of computer-generated art will be shown. Contact: School of Visual Arts, 209 E. 23 St., New York, NY 10010; (212) 679-7350.

DGEF Seminars and Workshops Intensive two- to five-day courses beginning in April, including Graphic Design for Desktop Publishers, Newsletter Design, Business Side of Graphics, and Electronic Design and Illustration. Contact: Dynamic Graphics Educational Foundation, 6000 N. Forest Park Dr., Peoria, IL 61614-3592; (309) 688-8866. ■

Send your news releases announcing future events, allowing at least two months lead time to: Calendar, Step-By-Step Graphics, *6000 N. Forest Park Dr., Peoria, IL 61614.*

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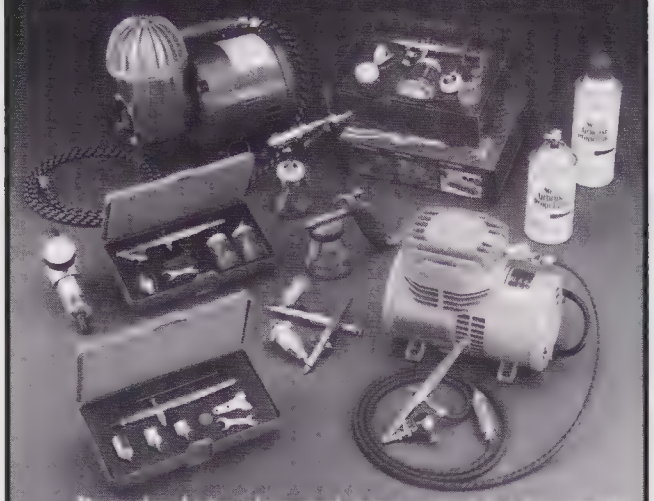

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VIEWPOINT

Magazine Design: Are We Making Better Pages and Worse Magazines?

Useful tips and how-to's for survival—and growth—in today's competitive magazine field.

The Panel (From left to right) Steve Phillips; Robert Best; Greg Paul; John Newcomb.

American magazine design is in an unusual state of flux: There is an unprecedented amount of variety in page design and a good deal of rebellion against traditional theories in the making of magazines. To address these and other questions, *Step-By-Step Graphics* assembled a prestigious panel of magazine design specialists at the Jacob Javits Convention Center in New York City under the auspices of the first annual GRAFIX conference for graphic design professionals.

SBS We've seen lots of covers and pages from national publications this morning and I would say that most of them came from high-maintenance publications that each needed lots of design labor from the art staff. Does this mean that having a consistent format and a predictable page style issue to issue is becoming less important, or does it mean that each of these pages is the result of a tug-of-war between the material and the art director's need for self-expression?

Steve Phillips Clients and designers ask me all the time about format and consistency and, I must say, I've recently been changing my thinking about what a format is or what it should be for a magazine. For most of my professional life, format has meant what it probably means for most people—standard column widths, utility typestyles for headlines, text and bylines—an issue-to-issue uniformity of page treatment. But when I look at a magazine like *Spy*, I realize that, in spite of the absence of grids, this book has a consistent style, a look that defines format as effectively as any Macintosh module. *Spy* has a very strong editorial personality and its consistency has nothing to do with the usual armature of grid lines and typestyles. As I said, I'm changing my idea of what a good format should be.

SBS Greg, do you think format alive and well?

Greg Paul It certainly is. Most of my business is consulting with publishers to launch new magazines or redesign existing ones and, frankly, many of them don't have strong design people on staff; several have no art director at all—just a production manager, someone who buys art but has no design training. Or occasionally, there is the publishing house that has one art director and 30 magazines. In this case, the one art director hasn't nearly enough time to do custom layout or create individual pages. The magazines that you see on the newsstands are the tip of the design iceberg—glossy, glitzy, high-budget jobs that turn up regularly in the design annuals. Those designers do wonderful work, but the average magazine is severely limited by lack of money, time and talent. A carefully crafted format that makes most design decisions is the only route for such a publisher. The editors want to be able to look up suggested treatment of picture captions—how they should look if they're set above the photo or if they're

set below the photo. They want to know what size type to use, how wide to set it and whether it should be rag right.

When *Time* magazine was redesigned in 1977, they pushed rigid format theory to the limit; they left very few layout decisions to the staff and, even for professional designers, the *Time* style was the penultimate format, what a fully-realized format should be. Now, however, designers seem eager to take a system like this and go further with it. I've been impressed with what Bob Best has done with *Premiere* magazine. He's using only two headline faces for most feature openings but there's a lot of variety in how they're used. The very complete, legislative format such as *Time* uses is very much with us, though, particularly in magazines that have to organize a lot of material in a short time—news vehicles and product-driven consumer magazines, say. For these, tight formatting is important.

Robert Best is design director of *New York* and *Premiere* magazines. He teaches editorial design at the School of Visual Arts in New York and has been on the board of directors of the New York Art Directors' Club for the last three years. Under his direction, *New York* magazine has earned honors from the American Society of Magazine Editors, as well as numerous awards from the Society of Publication Designers, the American Institute of Graphic Arts and American Illustration.

John Newcomb Lou Silverstein, the former corporate art director of the *New York Times* used to say, "Format's the ticket that gets you in the door; then it's up to you whether you dance or just sit around drinking Cokes all evening." The format is just a general guide to doing the magazine, an armature that has to be fleshed out by the designer. It's still desirable to keep a limited number of regular type choices so that editorial work separates easily from advertising—the reader should know at a glance what is "us" and "them," the material for which the publication accepts responsibility and that for which it doesn't. Bob Best showed a series of highly customized feature openers for *Premiere* but he also explained that each was followed by rather standard gray matter, a substratum of utility text pages with smaller illustrations or display quotes—and these similar pages in an issue are the graphic glue that holds the product together.

Paul It seems that he (Best) used the notion of format as more of a designer's mind-set than as a set of rigid rules. Every story deserves its own language, but he's said something to himself like, "I'm going to vary this story opening yet still have it be clearly a part of this magazine. I want variety but it has to be part of a family look."

Bob Best Some of *New York* magazine obviously has a recognizable format, a standard way of treating most of the editorial pages. It's there for speed of execution, but it's also there for our protection. It's easy to indulge yourself when you are trying to create something different, something eyecatching for the reader. Believe me, I take every opportunity to break the format when it's safe to do so.

SBS We all agree that even the most complete style guide can result in boring magazines in the hands of a poor designer, but beyond this question of custom design versus format decision, isn't there a deeper, more important question? Is the tendency today to make better pages and worse magazines? That is, by urging editorial designers to ignore issue format when they like, are we encouraging them to concentrate on just a few separate pages or spreads at the expense of overall pacing, or instead of using sequences

Greg Paul is a partner in the Boston-based design and editorial consulting firm, Brady and Paul Communications. He has served as art director of *Ohio Magazine*, the *Cleveland Plain Dealer Magazine*, *Sunshine Magazine* and *New Age Magazine*. He is a frequent lecturer and teaches publication design for the Dynamic Graphics Educational Foundation. He is also a member of the *Folio Magazine* Publishing Week Teaching Faculty and his name is listed in "Who's Who in American Art."

of pages to build mood for the reader? After all, each section of a magazine should look like it belongs with the others to make an integrated product.

Paul I think that practice of overworking a few pages was going on for awhile this decade—great pages would appear in jerky, disjointed magazines in which neither readers nor Madison Avenue ad buyers could get a sense of product. But I think that is changing now; designers are pulling back to some classic thinking, simpler typography and layouts generally.

Newcomb One of my designer friends has an interesting comment about the development of magazine design in the last three decades. He says that we're probably in the baroque age of magazine design in the 1980s, that we're in an era dominated by mannerists, people who play with typography at the expense of the power of the original picture-and-headline message. This designer—Carveth Kramer, who used to be art director of *Psychology Today*—goes on to call the 1960s the "classic" age of magazine design. Here you have those powerful poster-like covers that George Lois did for *Esquire*—Andy Warhol drowning in tomato soup, Muhammad Ali as St. Sebastian shot full of arrows, Sonny Liston as Santa Claus—and you had *Twen* being designed by Willi Fleckhaus and Henry Wolf doing *Harper's Bazaar* and *Show*. These magazines were done with fairly simple type pages but, since the art directors had a lot of authority on the staffs, they were heavily involved in developing strong pictorial-copy combinations, ideas with a lot of impact.

Then, according to this analogy, the 1970s were the years in which the great ideas were made available to Joe Everyman art director. Big complex format systems were created to give guidance for every design decision—Walter Bernard's *Time*, Steve Phillips' *Changing Times*, and Will Hopkins' *American Health* come to mind. These systems allowed modestly talented designers to produce professional-looking magazines. Like most analogies, this one is far from perfect—but there's some truth in it. Now there is the temptation for the designer to concentrate on polishing just a few pages at the expense of pacing the whole issue with highs, lows and transitions, like a conversation. It is easy to take refuge in detail work.

Phillips As an outside design consultant I find it very frustrating to leave a format design after I've helped the client put it in place. I work hard to redesign a book and it may be terrific, complex, flashy with this or that carefully thought out special feature and, all together, it may be the greatest thing that ever happened to the book. All the editors, the publisher and the art staff love the look and everything goes fine for a few issues—then the art director gets bored, the editor starts chafing at a minor format rule, the circulation director says "I saw this in (mumble, mumble) magazine and can't we try that?" I set something up that I like and all of a sudden it is looking like ten different magazines. What editorial staffers seem to forget is that, though they may get tired of doing pages the same way, the magazine's readers do not. The readers don't come into the magazine's office every day; their contact with the publication is regular but short and they do not see format style as repetitive—they see a familiarity which works to reassure them from issue to issue. It's like what happens with a new television show; after a few episodes the audience starts to get used to the characters and the set. They start to appreciate the show's personality. But often people on the magazine will start right away changing everything willy-nilly. That's something that causes me real pain.

Newcomb Will Hopkins said that when they put together an issue of *Look*, the art staff would put layouts for a whole issue, all the pages in order, on one wall. And they had extra sections pinned to another wall so they could substitute pages to improve the pacing. Of course, in those days most magazines had large editorial wells; now most books have ads scattered throughout. I wonder how many magazines these days pin up strings of editorial layouts?

SBS Bob, do you pin up long sections of *New York* or *Premiere* to look at?

Best We've tried to. The problem is time; it is hard to find a moment when someone is not working on some of the layouts involved. Frequently we will put together a loose-leaf book with all editorial material and ads in place—particularly when we have a large issue—to get a better sense of how it works.

Paul And don't forget what late ad closings can do to the way an issue works. Late ad closings are important to the solvency of most magazines, but typically, 15 minutes before the Federal Express messenger is supposed to pick up the camera-ready boards, two new ads come in—say, a full page ad for which there is no proof to match with the editorial page it faces, and a vertical half-page ad which *has* to run in the front third of the issue. At the same time, a full-page ad is dropped from the spot opposite the table of contents.

Try tight-designing an issue with that going on. Oh, and even after the magazine is at the printer, some pages may change.

But it's true there's rarely such a thing as an editorial well anymore; if a designer finds six or eight pages in a row that he can use, he gets really excited. In the early '60s some magazines had unbroken stretches of 80 pages or more. Now the pace is very much determined by ads. The way magazines are arranged now reminds me of the difference between American and European television. In Europe they only allow commercials between the shows and the individual shows run uninterrupted by commercial messages American shows just stop in the middle of a scene—sometimes it seems to be in midword—and pow, you're looking at a Pepsi can. Magazine ads work the same way as American television; commercial messages pop up every other page or so. Often it seems that doing a magazine is not making design decisions but rather going through a series of reactions to reality.

Newcomb I think magazine audiences have been trained by television shows; television in the '80s has affected our reading habits. The quick-cut story mode has gotten so popular on TV. I remember when "Hill Street Blues" first started. I couldn't keep up with the various story lines because they kept switching so abruptly from one to the other. Now this is normal; anyone who watches "L.A. Law" or one of the tabloid shows knows that they go quickly from one set of characters to another. The choppy, quick-cut look of many magazines seems to reflect this new browser mode among audiences.

Best That's true, but even with all the ad chatter I believe a magazine should have a beginning and an end, a flow throughout that takes you over highs—the few custom openers that are carefully done to heighten the feeling of the stories—and across the valleys made up of gray matter with smaller, explanatory pictures and display quotes. Each issue should be a coherent journey for the reader.

SBS How closely do you work with your editor, Bob?

Best Well, the editor has his point of view about a given story and he is depending on me, the artist, to furnish a visual point of view. The text of a story may be highly sensational, but the editor wants to lower the emotional pitch and make it more of an informative piece than a sensational one. How I choose to design and illustrate the article can help him do this.

Steve Phillips is the founder of Steve Phillips Design, Inc. located in New York City. Since 1970 he has been involved with more than 80 magazine start-ups or redesign projects. Client publications include *Changing Times*, *Builder*, *Runner's World*, *Newsweek*, AT&T, *Folio*, *Venture* and *Global Finance*. He is currently finishing a book called "The Handbook of Magazine Design," a detailed, step-by-step workbook for editors and art directors.

Newcomb One of the most important goals for an art director is to stay involved with the creative management of the magazine. A lot of magazine designers allow themselves to become page decorators. It's easy to see your role as someone with special skills who crafts a layout to extend the editor's ideas instead of putting out the considerable energy and time to get into the primary planning, the first editorial discussions of the stories. It's a big danger. If your editor comes to see you as little more than a good layout person and gets in the habit of plunking down fully completed manuscripts on your desk, in my estimation you're not a successful editorial art director.

Paul Any art director of a publication should be a major player on the editorial team. For all practical purposes, there is no art or editorial on a staff; artists and editors together are the "editorial" staff of a magazine. The two types of creative functions are blended on a good publication; they aren't opposed, they can't even be separated.

SBS Steve, how easy have you found it to get visual thinking from the editors with whom you work? Are you able to trade turf with them? Are you able to get them to think visually and accept your right to think editorially?

Phillips Oh, yes. As a matter of fact, one of my best experiences was working on a redesign with Jack Brady. He's been an editor for twenty years and has no formal graphic training, but when we'd get together it was a freewheeling trading session each time. Decisions were easy. Nowadays, I find that most editors enjoy getting involved with graphics. When I started work in the early '60s, I began in advertising design and it was a very exciting time. The copywriter and the art director sat together and came up with an idea for an ad or a commercial. Creativity was a team effort and, since I was used to working that way, when I went into magazine design I used the same method. I didn't know any other way; I found it natural to sit with a word person and work things out.

Newcomb The early '60s was when Bill Bernbach invented the creative group approach—writers and artists working together. Magazine art directors and editors lagged behind the idea, though. All too often, the art people on a magazine would hide behind their specialty—say, in effect, "I'm a trained artist and I know what's best. You editors and publishers are nonvisual types and you can't hope to understand why I make my design choices."

John Newcomb is design director of the Medical Economics Company, a division of Thomson Business Information. Author of "The Book of Graphic Problem-Solving," he has worked for more than two decades as an editorial art director for such clients as Time, Inc. and the *New York Times*. He has been art director for both consumer and special interest magazines, including *Golf Digest* and *Tennis* and he helped launch *Us Magazine* in 1976. A frequent design lecturer, he delivered the 1988 Hallmark Design Lecture at Kansas University and he has been the recipient of more than 400 design awards from national competitions.

Such people succeeded in getting left alone—so alone that they found themselves isolated and without confidence or sympathy from their colleagues. This still happens occasionally now, but most working designers and editors know better than to let it develop.

SBS Let's talk about magazine cover design. How about cover type? How much is enough or how much is too much? Should we be designing for the newsstand or for the coffee table?

Phillips Covers have always been the biggest mystery in this business. Designers try different things and the publishers do studies, most of which come up with the wrong answers. The industry teems with personal recipes for cover design—photographs are better, bleed is better, a woman is better, a lot of cover lines is better. What I've concluded is that the cover subject is what sells an issue—not so much how it's presented. I also believe that a few extra cover lines on most covers helps to sell. I know that often I'll be browsing at a newsstand and some extra headline on a cover will catch my eye. I'll pick up the magazine because a title happens to interest me.

Newcomb I think covers work something like bass lures—a two-stage sell. At twenty feet you see a flash of bright color, a familiar logo and maybe a main title. You come closer and pick up the magazine; you start reading the other titles on the front—it's like smelling the bait. Then, if something appeals to you, you bite—you open the issue, hopefully buy it and the publisher has you hooked. I think cover titles are important for even controlled circulation magazines, ones that are sent to homes and offices for free. I know from our own experience that doctors get about 30 publications piled on their desks each month and each of these books is jostling for the reader's attention as surely as if it were on a newsstand. Each is trying to get that precious 10 minutes of the reader's time. Having one title on the cover is a gamble; with three or four it doesn't matter if the cover subject doesn't hit the interest nail on the head—one of the other titles may strike home.

Paul Well, I can disagree with that conditionally. If you're looking for circulation numbers, cover lines will give them to you every time. Using lots of cover lines is like firing buckshot; chances are better that you're going to hit the target. But once in awhile a publisher would rather have fewer readers but better demographics, the right readers. A classic example of that would be *House and Garden*. It used to be full of cover lines and had lots of readers; then the publisher reinvented it with a classy look—no cover lines, elegant insides, a very upscale product. They also charged more for it and their readership went to about half what it was; however, they made more money than ever before and had a much more competitive publication.

Newcomb That's a good point. Still, for the vast majority of books, it is a struggle to get numbers. And many large magazines continue to load their covers with type. But you're right; if you need a market repositioning that requires elegance, it's probably not smart to clutter every inch of cover with blurbs.

Best Of course, it doesn't always work. When Condé Nast brought back *Vanity Fair*, it was supposed to be the cultural journal of the decade. They started with a beautiful illustration of the god Pan done by Milton Glaser and with no type at all. Then it started using large black-and-white head shots of famous people. Finally, because the book has a large newsstand market, they turned to color photos of celebrities with several cover titles—this week it's Jackie Onassis. I've always appreciated the quietness of *Smithsonian*, myself. I get it at home; I know I'll always enjoy browsing through the issue and I just don't need a lot of cover sell.

SBS Some magazines are having it both ways by producing two covers—one without extra titles for subscriptions and one with lots of type for the newsstand.

But let's turn to the publishing side. What are they asking professional designers to do when they need a magazine redesigned or when they begin a new one? Are publishers asking for specific styles that echo leaders in the existing market or are they encouraging designers to find something different?

Phillips I find that most clients want something unique, both for ego reasons and for business reasons. They don't come to me and say "Can you make it look like such-and-such?" They want to feel that their baby, their product, is one of a kind.

Paul This is usually how it works for me, too. However—and I hate to say this—most publishers are not motivated by quality when they come to us. They don't often say, "We're making money hand-over-fist, but we think the product could look better." When they come through the door, they're hemorrhaging visibly and need graphic triage. Their competitor has just redesigned or they're losing the market share or someone new has bought the publication and thinks the product needs

sprucing up. Generally it's only when someone's goosing them from behind that they feel the need for redesign. It's a reaction rather than an action. Working on a new magazine is different, though. You can start from scratch and there's no desperation. The first target is Madison Avenue, not the readers, because that's where they start selling. They want to be able to hold it up in the advertising community and say, "This is different. This is exciting."

Newcomb It's tough to make a magazine really different now. Think of the pressure out there; I read that there are some 12,000 nationally circulated magazines in this country and this doesn't include tabloids or newsletters. There were 476 new start-ups last year and this year around 800 new books are expected. When publishers ask a designer for something new, they must realize that it can't be totally new; there will be parts of the new design seen in other magazines.

Phillips I've done a lot of business magazines and I still have to say to myself, "Okay, it's 1989. What do business magazines in general look like? What's the tone?" There are subject limits to the design if it's to work with readers and advertisers. When the ad salesman goes to the media buyer they both need to say, "This is different, but it feels right." The design has to give them the right signals as to who it's for and what it's talking about.

Best The ads in most magazines tend to match the editorial style, too. Great-looking ads don't usually appear in a magazine that looks carelessly put together. I know *Premiere* reflects movie ads and it's meant to do that. Once in awhile, though, a magazine may have outsmarted itself. One publication I know recently overhauled itself and it looks very, very good; it has this new facade of good design. But I wonder if the magazine could lose its heritage in the process. It used to be a charming, sleepy-looking book with a lot of funny little country ads and the whole thing was a pleasure to read. Suddenly, the editorial style took a jump 200 miles south and it's a slick publication that I don't find as engaging.

SBS A radical design change is always a risk. You may alienate readers who felt a loyalty to the old style. Are publishers asking for redesigns more often now—perhaps before they're needed?

Paul Redesign projects are coming slightly faster because of the greater competitive pressures—probably every five years instead of every eight or so.

Best I think redesigns are often triggered by changes of personnel—a new editor, a new art director, a new vice president in charge of media. The new people want the quickest way to show the world that something new is happening, so they change the logo and the cover style, perhaps more. There's a lot of knee-jerk redesign that starts out with, "I'm the new kid on the block. Watch my smoke." I don't think this is usually a valid reason to redesign. Such moves are largely political—to make someone look like a hard charger. The decision has little to do with the needs of the publication or its audience. Evolutionary redesign, the gradual shifting of format, is often effective and some magazines can make do quite well over a long period of time. Others, however, have to reinvent themselves all the time because they cater to a fast-changing world.

SBS In conclusion, what would each of you advise designers who are interested in doing magazines?

Paul First of all, for any kind of work you're considering, you should really love it. If you're lukewarm about designing magazines, you probably won't make it in the field. Second, the very best and fastest way to learn magazine work is to find a master and get on his or her staff for a while. Find someone whose work you admire, camp out on the doorstep, offer to do almost anything on staff because doing so is sure to cut years off your learning curve. No school in the world can teach you the craft as well as working with someone good.

Best I encourage my students to think about a personal design style, to hunt for fresh approaches. But I have to tell them to be realistic, too. A magazine designer doesn't operate in a vacuum and can't simply indulge himself at the expense of the magazine. His or her creative uniqueness has to be harnessed to what the magazine needs.

Phillips I would urge a designer to work from the inside out with a magazine—to really get to know the magazine and how it works for its readers and advertisers—to listen to what the magazine is saying before they try to build a style for it. A magazine's design has to be appropriate for what it's trying to do for its audience.

Newcomb Not many people remember Marshall McCluen, but he was predicting that magazines would be extinct by now. Magazines are with us to stay, of course. Magazines are so handy to use and the pages last forever; imagine, for instance, trying to use a VCR to watch a tape on the subway or imagine clipping a segment of videotape to show a friend at the office. So we will need magazine designers; the field is healthy. My own advice to a young designer would be in four parts. First, read constantly and voraciously. Read fiction and nonfiction alike; read everything you can get your hands on. This increases your personal knowledge bank and it makes you more fluent with the written and spoken word, thus more effective as a communicator. Second, get to know your publication so that your input has the necessary sophistication to be valuable. Third, cultivate a strong sense of humor. Humor, used regularly and casually, is a great lubricator in most human affairs and laughter can be wonderful relief when, as they often do, things get tense. Fourth, don't make enemies if you don't have to. There are three things you should avoid talking about: politics, creativity and cropping pictures. ■

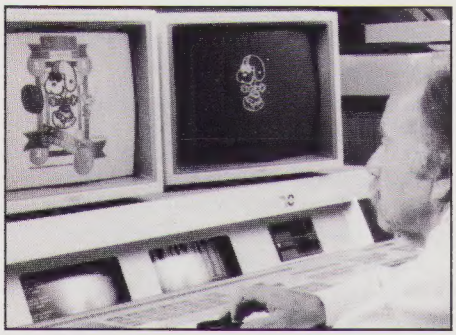
Editors' Note: The panelists would also like to acknowledge help and advice from several of their professional peers, other top editorial designers whose opinions are reflected in the panels' responses. These special consultants include Milton Glaser, Walter Bernard, Dugald Stermer, Mike Salisbury, George Lois, Will Hopkins, Terry Koppel, Mitch Shostak, Steve Heller, Fred Woodward and Tom Bodkin. (The panel's moderator was Nancy Aldrich-Ruenzel, Editoral Director of Step-By-Step Graphics).

LOOKING AHEAD

A sampling of upcoming articles:

ART FOR PEANUTS

Follow Charles Schulz' staff as it creates a "Peanuts" project on the Aesthedes color computer system.



COLOR MATCHING: THE FACTS

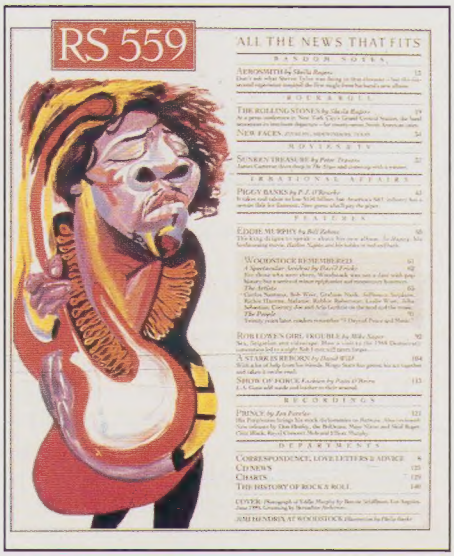
Featuring a special hands-on editorial insert, this article, written by print production expert Kurt Klein of Bright & Associates, covers tint screens and match colors.

A JAPANESE CONNECTION

American illustrator Vivienne Flesher, working with Japanese Art Director Shin Matsunaga, creates food packaging art for Shiseido, a large Japanese manufacturer of food, cosmetics and other products.

PUBLICATION DESIGN

How to find your publication's special voice, contributed by magazine design expert and author John Newcomb.



ALSO TO COME

—More computer illustration techniques using Adobe Illustrator, Streamline, Aldus FreeHand and Deskscan software.

—Methods of Master Haddon Sundbloom, best known for the Santa Claus character he created for Coca-Cola for more than 20 years.

COMING SOON! DESIGNER'S GUIDE TO TYPOGRAPHY

Don't forget to watch for our extra-large Annual Designer's Guide issue, which will be published in February 1990—just weeks away! Readers have ranked type as one of their favorite subjects, so this year's designer's guide is an entire issue devoted to typography.

CONTENT HIGHLIGHTS Feature articles and departments will cover everything from basic design and production techniques to type applications in corporate graphics, annual reports, signage, advertising (print and TV), books and newspapers. Yet another section is devoted to creating type on the desktop, and a final inspirational section explores type both as information and expression. Many of the world's most respected practitioners and type experts make an appearance, including the likes of Neville Brody, April Greiman, Roger Black, Louise Fili, Rick Valicenti, and many, many more.

(Turn to page 22 for more information about the *Designer's Guide to Typography.*)

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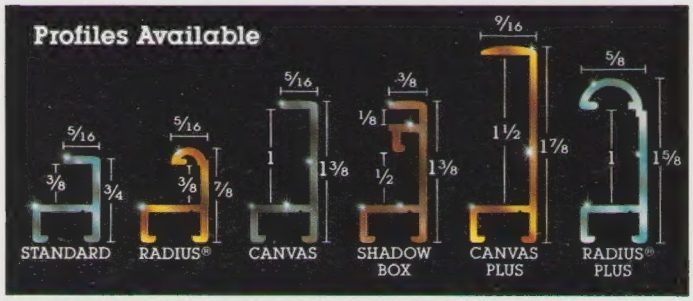

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